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"PAULINE"

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HARRISON GREY FISKE, · · EDITOR

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MIRROR SUBSCRIPTIONS FOR THE SUMMER

Members of the profession may subscribe for THE MIRROR *from this office for July and August upon the following special terms: One month, 45 cents; two months, 85 cents, payable in advance. The address will be changed as often as desired.*

THACKERAY satirically noted the esteem in which literary persons were held in England by naming an insignificant sum—something like £1,200—that represented the combined pension list devoted to those of that vocation in need in his time. The $2.50 a week each added to the English Civil List the other day for three granddaughters of CHARLES DICKENS, whose circumstances induced this recognition of their grandfather's genius, would indicate that merely monetary honors of this sort bestowed nowadays are as small as those of THACKERAY'S day. Of course a government is under no obligation to recognize the progeny of genius. DICKENS won fortune as well as fame, and it is commonly held, also, to be the duty of those who inherit fortune to conserve it. Yet no one who admires DICKENS would care to see those of his blood in want. This great creator, in spite of the fact that his work as a rule presented great obstacles to drama makers, will live long in theatrical history, though the stage fashion of this period may ignore him. There are few richer memories among those of the older generation than those of JEFFERSON as CALEB PLUMMER, FLORENCE as Cap'n CUTTLE, and other players in various roles seized from the fruitful pages of the great novelist.

IT may be that most of the persons who criticised, made sport of or assailed President Emeritus CHARLES W. ELIOT, of Harvard, for omitting SHAKESPEARE and the Bible from his "five-foot library" of essential books imagined he lightly esteemed these monumental works. Yet many other persons were willing to concede the theory DR. ELIOT has been forced to plead in order to satisfy those who insist upon making known the evident. Upon those who have not some knowledge of SHAKESPEARE and the Bible, and some inclination to still peruse them, any prescription as to other literature would be wasted.

THE late heated term abolished all thought of weather possibilities, yet metropolitan theatres that remained open have profited from a cool wave that has made July phenomenal.

EXTRAVAGANT AND THOUGHTLESS.

THERE has been much mortuary writing on the theatrical season that has passed, and, unlike the rule honored so generally as to departed human beings—whose faults are charitably overlooked, while their virtues, if they had any, are dilated upon in obituaries—the fashion of minimizing as to the good things and magnifying the evil prevails.

Indeed, some writers have not only expressed themselves in this wise effectively and comprehensively once, but are prone to return again and again to the subject in order to emphasize their belief that the theatre is going—or has gone—to the demnition bow-wows.

One worthy, esteemed and exceptionally gifted writer, preliminary to an annual pilgrimage undertaken toward a locality with no white way, "where every prospect pleases and none but man is vile," disburdened himself of—or eliminated from his system—moved by no automatic cause but by a virtuous emotion, a strain of censure or reproof that vulgar minds, unaware of its origin, might have associated with the style of reprobation that for ages has characterized a noted London fish market, his subjects being generally the theatre of the present day and various managers thereof, and specifically that of the by him unlamented season, while lesser critical authorities are still harping adversely upon the same subjects, though with greater moderation.

This condition, however, is in a measure local. And even in New York there have been many thousands of persons whose enjoyment of the theatre in its diversified manifestations during the past year has been pronounced.

A critic of note in New York once admitted that his view of a play was influenced invariably by his physical condition. If he had been forced to slight his dinner in order to get to the theatre in time he was resentful; and this umbrage could not be dispelled by anything he saw on the stage. Thus his review of the event was sour and unappreciative. Or if he had dined too heartily, the labors of digestion made him equally stern and churlish in his observations as to the play. Or if he had failed to dine, hunger had a like effect, and he revenged himself on play and players in his journal the next morning.

Many critics, consciously or unconsciously, are affected the same way, but few of them will own it. When their physical states are favorable, however, the theatre sometimes profits by a flattering opinion. Yet there are writers whose mental and temperamental characteristics are unaffected by the condition of their digestive economy; and these, whether they be fair, logical and earnestly analytical in their work, mindful that art changes its forms and details with the passage of time, or whether they see nothing in the theatre of to-day worthy of praise and use to-day's examples mainly to emphasize their notions of the superiority of the past, must have credit for honesty of purpose, although the philosophy of criticism of the better sort teaches that viewpoints are always changing, and those who write about the arts should keep abreast of development and appreciate the spirit of the time in which they labor.

Much that is written in adverse phrase as to the theatre of this time generally is extravagant and thoughtless. Something of it is based on the illogical notion that a population of various and varying millions should look through glasses fitted to individual—and often strabismic—eyes.

The theatre is good and bad, as it always has been—even in the palmy days focused retrospectively by writers of changing generations—and as it always will be. Let all who work in it, as well as all who love and patronize it, make the best of it.

ERRORS of judgment are by no means geographically confined. At Vernon, France, some days ago they played Quo Vadis, and are said to have played it well. But in the burning-of-Rome scene a real, petrol-consuming fire engine rolled on and performed as modern fire apparatus should in different circumstances.

PERSONAL

Photo Vander Weyde, N. Y.

HARTLEY.—Here is a portrait of Randolph Hartley, who wrote the libretto of Poia, the Indian opera recently accepted for production by the Royal Opera House, Berlin. The music of Poia is by Arthur Nevin, also an American, a brother of the late Ethelbert Nevin, whose piano melodies are universally esteemed. Mr. Hartley has been associated with the theatre directly and indirectly for many years, and for a long period was a member of the editorial staff of THE MIRROR. He has done much literary work and is a poet of delicate fancy and charming method.

SLEATH.—Herbert Sleath, who is known as the richest man who ever took up acting as a profession and—by no means incidentally—as a very clever actor-manager, has secured a new play by Cosmo Hamilton for the use of Ellis Jeffreys. Mr. Sleath is now appearing in London in The Woman in the Case, but will soon be compelled to leave the cast to play the role of Jim Carston in The White Man, which has been booked for a six months' tour through the English provinces. The White Man is the play done in America under the title of The Squaw Man. Mr. Sleath has also secured the production rights to a new one-act play by Harry M. Vernon, entitled The Deputy Sheriff.

WARNER.—At the sale of the effects of the late Charles Warner, held in London recently, the prices obtained were very small. A costume of Romeo fetched less than $3, a dress for Shylock less than 75 cents, and a robe used when he appeared as Cardinal Richelieu brought only $3. The costume and bag used by Charles Warner in his five thousand performances of Drink brought only $7. A celebrated actor in many roles, Charles Warner won his greatest fame in the role of Coupeau in Drink, an adaptation of Emile Zola's "L'Assomoir."

BJÖRNSON.—Björnstjerne Björnson, the great Scandinavian rival of Ibsen, is reported to be dying, he having recently suffered a serious paralytic stroke. There two writers were antithetic. While Ibsen was pessimistic and despairing in his philosophy, his rival was optimistic, buoyant and hopeful in his work. Björnson's plays have had no vogue in English as has Ibsen's, owing to a nationality in their character that contrasted with Ibsen's universality; but while Ibsen has a worldwide appeal, Björnson is equally beloved by their own people. For years these two great authors were enemies, a literary quarrel separating them; yet finally they were united in friendship by the marriage of Ibsen's son to Björnson's daughter.

BROWN.—Few people who are familiar with the valuable musical library presented to the Boston Public Library by Allen A. Brown are aware that Mr. Brown is the owner of a private collection of dramatic books which, in point of completeness, is one of the best in this country. For fifty years Mr. Brown has been collecting books, playbills, autograph letters and pictures relating to the drama, paying special attention to works on the English and American stage. The result is a library of 4,000 volumes, which contains all the principal works about the drama by English, American and French authors, for he has included in his collection many books about the French stage. The library is most complete in its history of the English stage, for its owner estimates that with 200 more volumes he would have every book of moment that has been written about the stage in England; but those 200 books are among the rarest of dramatic works, and, although Mr. Brown is fortunate enough to obtain on the average two of them each year, he can hardly expect to make his library absolutely complete within his lifetime.

The Usher

That Mr. Barker's article on "The College and the Theatre" in *The American Educational Review*, commented on by THE MIRROR and since taken as a subject by other newspapers, while it seemed comprehensive, was but an imperfect index of dramatic activities in universities, colleges and schools, is becoming more apparent.

There is no doubt that a complete showing as to the drama in such institutions would amaze even those who have some idea of the great growth of play production in these environments.

Quite an extensive work has been done in drama at the University of Minnesota, which was not mentioned in the recent publication on the subject. Charles W. Hall, director of the Department of Oratory and Dramatic Art in that institution, has noted the articles in THE MIRROR and writes:

The University of Minnesota Dramatic Club has been presenting two or three plays a year for the last nine years. I have personally had charge of the work for six years, and so am fairly familiar with it. The following is a list of some of the most important plays presented by the club. It is by no means a complete list of three, four or five-act plays, and a large number of shorter ones have been given. Following are the plays: She Stoops to Conquer, The Rivals, One Summer's Day, The Cricket on the Hearth, Esmeralda, A Night Off, The Romancers, A Pair of Spectacles, Nance Oldfield, The Pillars of Society, Twelfth Night, As You Like It, The Comedy of Errors, A Good-Natured Man, King Rene's Daughters, and The Silent Woman.

Several of these plays have been remarkably successful, particularly Shakespeare's Twelfth Night, of which the press spoke in very complimentary terms. Dr. Richard Burton spoke of it in very high terms also. Ibsen's Pillars of Society was also unusually successful. It was the only performance of this play ever given in Minneapolis or St. Paul, and the press commented very favorably.

A number of other important dramatic productions have been given at the university by the various literary societies and by the English classes. Among other, Johnson's The Knight of the Burning Pestle.

The smaller colleges and universities of the West also manifest a great deal of interest in the drama. Carleton College, a Congregational school of about 400 students in the southern part of this State, has given one or more plays a year for the last seven years, during which time I have had charge of the plays. Their plays have been such as She Stoops to Conquer, The Professor's Love Story, A Little Minister, Esmeralda, and others. The University of North Dakota has been putting on one or two plays a year for several years, and this year manifested such interest as to secure the services of a coach from Minneapolis, a distance of 340 miles.

The list of plays given in the first paragraph of the foregoing, including works by Goldsmith, Sheridan, Esmond, Dickens, Gillette, Rostand, Grundy, Read, Ibsen, Hertz, Ben Jonson, and Shakespeare, is remarkable for a school or amateur body associated with any university.

Mr. Holt's note of other productions in the contiguous West is interesting, that of a presentation of She Stoops to Conquer by a school associated with the Congregational Church being perhaps the most suggestive token of the new position in which the drama stands with reference to progressive religious bodies.

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THE MIRROR'S Paris correspondent this week notes the willingness of the Paris Council of Aldermen to renew Sarah Bernhardt's lease of the theatre bearing her name in that capital, but only on condition of her personal administration under it.

Thus, if another should assume actual management under her tenancy, or in case of her death, the bond would be considered broken and at least temporary control of the theatre would revert to the municipality.

This in one respect seems to be an official tribute to the actress. She is still a prodigious favorite in Paris, her personality counting effectively in legal transactions as well as on the stage.

♠

An ingenious note as to Bernhardt, by the way, figures in a cleverly constructed "story" about the aids to beauty and the devices to counteract age that are supposed to be the resort of those among famous stage women who are feeling the effects of years.

This "story"—which is of the sort that up-to-date journalism demands, and is probably in most details fabulous—tells of the devices employed by women who still present the superficial aspects of beauty in order to make the skin smooth and youthful in appearance, one of these depending upon a surgical operation which eliminates superfluous folds; and that particular detail which relates to Bernhardt tells of her wearing spiral springs cunningly concealed in the heels of her shoes to give her a springing and elastic step.

Thus journalistic ingenuity accounts for a veritable vitality that yet needs no such aid in impressing itself. It would require something far more potent than spiral springs in the heels of her shoes to give Bernhardt the appearance of a physical elasticity that her temperamental animation would still vouch for.

♠

Marshall P. Wilder, who recently tore himself away from baseball—for he is a "fan" of high degree—and sailed for London, is evidently developing some new "wheezes" over there.

In an interview in the London *Daily Express* he impressed the "commissioner"—which is the English equivalent for a reporter or an interviewer—uniquely as to his powers.

In the introduction to the interview the interviewer wrote interestingly of Mr. Wilder. Commenting on the fact that there were thousands in London that happily remember the humorist from his former visits, the writer added:

Yet there must be equally thousands of unhappy people who have never heard of Marshall P. Wilder, who do not even know whether it is the name of a man or a patent medicine. As a matter of fact, it is both. Marshall P. Wilder is the greatest patent medicine that has ever been invented. He is the infallible cure for all the ills that flesh is heir to. He comes, of course, from America, bringing the humor of the New World to the seriousness of the Old. He has found out the secret of life; he has discovered how to be happy though living—and the secret of it all is laughter. For the present Marshall P. Wilder devotes his time to private drawing-rooms and making duchesses smile. Later he may be seen at a London theatre or music hall, telling his funny stories, making his extraordinary grimaces (he can imitate a gold fish swimming in a bowl of water!), ventriloquizing, and conjuring.

Mr. Wilder's friends on this side know all about his ventriloquizing and conjuring, but the gold-fish imitation must be new.

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J. A. MURPHY, Atlantic City: "I think THE MIRROR in its new form is fine, and congratulate you on your up-to-date method in conducting the most thorough theatrical newspaper in the world."

HARRY T. BEAUMONT, West Chester, Pa.: "THE MIRROR in its new form is an improvement over the old and is highly appreciated by its friends here, as it is more convenient to handle now than it was in the old form."

KITTIE NICE PERLE: "Allow me to congratulate THE MIRROR on its new form. In my humble opinion it is a great improvement in many ways. It is not so cumbersome, is more compact and in every way is far preferable to the other form to all traveling members of the profession. In short, it is (to me) a model of perfection."

HARRY LOVE, Warren, O.: "I regard the change in the size of THE MIRROR as a good one, as it makes a publication that is much more easily handled while being read, a factor of no small importance with the average hurried reader. You are to be congratulated on the possession of a staff that can dish up such clean, crisp, snappy copy in an atmosphere which in New York must be close up to 100 degrees."

WILDE'S BODY TO BE REMOVED.

According to the Paris *Figaro* the body of Oscar Wilde will be removed from Bagneux, where it was buried nine years ago, to Pere-Lachaise, where a monument has been erected to his memory.

A FAMOUS DANCER'S AUTUMN.

MARIE BONFANTI CHATS ABOUT EXPONENTS OF HER ART OLD AND NEW.

The Wane of a Wonderful Career—Some Reminiscences—The Era of Spectacular Burlesque—Her Distinguished Contemporaries—Optimism and Happiness Keep "The Bonfanti" Young.

Photo. Rockwood, N. Y.

Marie Bonfanti.

The Bonfanti sat across the room from the MIRROR man. It was late afternoon and the sun, pouring over Longacre Square, filtered through the slats of closed blinds and only mildly lighted the big, cool studio. A piano stood in one corner, a few chairs were scattered about, but otherwise the room presented only a long area of smooth dancing space. For Marie Bonfanti, the greatest dancer of her time and the idol of the gay New York our fathers knew, is now a teacher of the art of which she was the most brilliant exponent for many, many years. About the walls of the long room were hung photographs of countless famous terpsichorean celebrities, managers prominent in the theatrical life of New York a quarter of a century or more ago, more recent likenesses of Madame Bonfanti's pupils, and two large, beautiful, old-time portraits of the Bonfanti herself, in ballet costume.

As the little glimmer of sunlight flashed across these two pictures the MIRROR man's gaze fell from them to the little woman in the chair facing him. The years have been very kind to Marie Bonfanti, and the old beaux of the '60s, '70s or '80s would experience a very pleasing surprise were they to see their former idol to-day. Her hair is as yet untouched with gray and she wears it modestly coiled close to a shapely head. Her face is charming and a few tiny "crows' feet" only add to its sweetness when she laughs or smiles. And the Bonfanti's smile is well worth seeing. It lighted up the big room and made the MIRROR man welcome; it glowed over each photograph in turn as she described them with amusing, charming reminiscence; and when it burst into a laugh it was quite the happiest thing one would want to hear. Her figure is youthful, lithe and graceful, and beneath the short knee-skirt she wore, to facilitate her teaching, there peeped out a very shapely pair of trim, tastefully stockinged ankles. Her eyes are bright and wrinkle up beautifully at the corners, behind her glasses, as she talks vivaciously and with pretty gestures. To put it rather cumbersomely, Marie Bonfanti seems to be a little creature wholly made up of graceful curves, with never a harsh line nor an angle. She seems to talk, smile, move and think gracefully. One cannot fancy Marie Bonfanti doing an awkward or clumsy thing.

Her career has been a wonderful one. But Madame Bonfanti is modest, and, while the principal facts in the following little biography are hers, the stories of her greatest triumps and the honors heaped upon her have been gathered by the writer from the most authentic sources—the newspapers of the time and the various chroniclers of theatrical happenings.

Marie Bonfanti was born in Milan, Italy, the daughter of Italian gentlefolk, her mother being a lady of great refinement and distinction in that city. Her people were in no way connected with the theatre, and it was only with great difficulty that they were induced to let the little Marie learn the art of dancing. For three years, for four hours daily, when a mere child, she practiced and studied, for she was determined to "be a dancer or die." "I worked hard,

(*Continued on page 6.*)

The Matinee Girl

WHY not spend your summer at home?

Not the home you have built for yourself, the town house, the seashore villa or mountain lodge or valley farm that is the index of your prosperity, but the old home, the home that cradled you, the one from which you came forth a most raw recruit in the army of the ambitious?

It is good to go back to that cradle of our lives; to sit upon the crumbling old door step where once we sat and hungered to "see the world," and to know that we have seen it perhaps too thoroughly, have seen in it sights we wish we might forget.

There is no place where we can take so accurate measure of ourselves as in that old home. We may smile at its standards, but most of them are good standards. It elevates the family and reduces the swollen, self-mad individual to the ranks. Back in that cradle of our lives we gain a new vision of ourselves. We have startling new comprehension of our true stature, knowing for the first time that while our heads may be reaching toward the stars our feet are deep rooted in earth.

It is chastening to note the whitening hair and the newly-etched lines and stooping figures of those who were our first and tenderest directors upon the wide stage of life. In the noise of achievement we bid Time stand still. We laugh at him. But in the twilight calm of the old home, where the noise of the busy life is hushed, we see the deep marks of his footsteps. We who have defied him know at last that defy him as we may he will some day overtake us.

In the old home we feel keenly the sense of waiting. They of the kind faces, the patient smiles, the deepening habits of centering upon what seem to us the little things of life are waiting. Not alone for those visits of ours. Too infrequent we know they are when we find how profoundly welcome they are. No; the quiet ones, with fading eyes and tremulous hands are waiting for a Greater Visitor, one whose access to the old-fashioned door above the old doorstep none may deny.

Saddening, perhaps, but none the less good, it is to go back to the old home. We seek in Europe adventures for mind and body. In the pilgrimage to the old home we find adventures for the soul. And we come back to the Work of Our Lives with strength replenished and with an unaccustomed calm in our souls. We have had soul adventures. We have made the first accurate survey of our lives. We have learned how far we have journeyed from the old doorstep of our world dreams. We may have lost some vivid delights, but we have gained a new, needed and corrective perspective.

Clara Morris, ever a fervent, whole-hearted admirer of the late Helena Modjeska, wrote to her family on the occasion of Madame Modjeska's passing:

"Like nearly every one who came in contact with Madame Modjeska I am her debtor for gentle courtesies and a very real kindness. It is hard to realize that she is gone. Her passing is a loss not only to you, her nearest and dearest, but to art, to the world. She was a creature so vital, so vivid, of such high courage."

From Madame Modjeska's daughter-in-law came this reply: "Your kind letter touched us beyond words. Thank you! It is so good to know one's self remembered after years of separation and to feel the friendship hold on in spite of it. What you wrote about dear mother's vital vivid presence—even now to be felt—applies to you. Although I have known you but little and seen you few times, you live, think and exist in our presence, and will do so ever, even if we should never meet again.

"Mr. Bozenta, who is with us, wishes to express his thanks to you as well. He has ever been a great admirer of your art, womanhood and character.

"As you may already know we are to take the dear mother to Poland to bury her on her own soil, perhaps in Cracow's Westminster. The funeral will take place on the nineteenth of July.

"I would the world knew of your homage to dear madame."

In a pretty home near Kensington Gardens lives a golden-haired six-year-old who at peril of the awful penalty for idolatry makes her prayers with hands clasped and eyes upraised every night to a photograph of Ellen Terry.

The prayers began the evening of an April day when Miss Terry and the baby, the first by intention and the second by accident, were guests at a suffragette fair at Caxton Hall, Westminster. The six-year-old was hastily chosen to present a bouquet to the brilliant convert to woman's right to vote.

Miss Terry in her fifteenth century robe of green and gold, with a magnificent head dress, from which hung a sweeping white veil, forgot the statelliness of her garb and the occasion, and, sweeping the little one to her bosom, cried: "You pretty little white mouse," and kissed her a dozen times. The little one slipped away to escape the fearful fate of being trod underfoot by a military suffragette. But when an hour later a photographer appeared and demanded a sitting of the battlesome women and their winsome convert, Miss Terry called: "Where's the baby? I won't be photographed without little gold top." And the child, blushing with delight, leaned against the knee of England's idol, whose fingers were buried in the child's curls while the photograph was achieved.

Kitty Holmes has the photograph in her nursery. She had been taught that it is wicked to make her prayer to even so lovely a mortal as Ellen Terry, and the prayer has been modified to:

"Dear Lord, make me drow up as tweet as dear Miss Terry."

Most women know only the prose of hats. Virginia Harned knows and practices their poetry; also their philosophy. She knows that though you be gowned and shod with all the splendor of Sheba's queen and have not a good hat you are in results a dowd, and in accordance with this wisdom she acts. I would walk Broadway from the Battery to Riverside Drive any mid August day to see one of Virginia Harned's new hats. They are always becoming. They are individual. Lovely though they are, they are always subservient to the wearer. They blend with her personality. They are artistic frames for her face. They melt in pleasing symmetry with the lines of her figure.

Sartorially a woman's hat is her best friend, or her worst enemy. If she be a wise woman she spends time and money lavishly to be well hatted. All women look better in a hat than without one—prettier and younger. Many a shock we have all had when a ravishing hat has been removed, and its wearer stands before us only half as pretty and nearly twice as old without it.

Along the chain of actors' homes by the sea, and actors' homes in the mountains, or on valley farms, is passing Anthony Hope's novel, "The Great Miss Driver," which several stars are imploring dramatists to reclothe in play form for themselves. There is a practical bit of wisdom in Nicholas Driver's dying letter to his daughter:

"Don't spend more than two-thirds of your income. Make the other third work to bring in more."

A new made divorcee in an actors' colony lent me her copy. In it were underscored these sentences, also from "Old Nick's" parting sageness to his daughter:

"Suspect marriage. Suspect your lover. Suspect yourself. The fact that you administer sensibly all your other affairs is no guarantee that you will act sensibly in love. You need fear no man except the one to whom you have given yourself."

Johyna Howland has a new boat, a little lake launch, in which she takes her friends for drowsy mid-Summer sails on Lake Michigan. The trip pleasure boat was christened one July afternoon while Miss Howland and her husband, Arthur Stringer, by necessity an author, but by choice a farmer, pledged the future of the dainty craft in tea flavored with tarts made from strawberries that had been Luther Burbanked to the size of the teacups.

"She is so beautiful. Shall we call her Lillian Russell?" Miss Howland inquired of her lord.

"No. There's a stately steamship building now to run between Buffalo and Detroit that will be named 'Lillian Russell,' if I have any pull with the company. This one is a little beauty, with a scarlet smokestack. Let's call her the 'Billie Burke.'"

And "Billie Burke" was painted upon the side of the launch in red letters.

Pro bono publico letters vex and mystify the English, as they do the American press. For instance, to the *Daily Mail* is this conundrum propounded by a woman from Beach House, Sandgate, Kent.:

"I went on Saturday to see Rose Stahl, and now I say to every one, 'Go and let her make you laugh. Go and let her make you cry.' Rose Stahl is the best thing to be seen in London now. But what I want to know is this, 'How is it that America spoils all our own artistes when it can send us one like this?'"

Thanks for the compliment to our Rose, but how have we spoiled Ellen Terry, and Mrs. Kendal, Irene Vanbrugh, Ellaline Terriss, Mary M. Moore, and the two Vestas?

These days, or nights, of diaphanous wraps are happy ones for Edna May Spooner. She smiles mystically and blissfully as she swathes her slender form in Oriental scarfs and Spanish shawls, for shawls and scarfs are Miss Spooner's sartorial hobbies, even as kimonos were once Leslie Carter's. Moreover, Miss Spooner wears them well. Many women put on shawls, but only graceful women can wear them.

A players' coterie, entertaining each other by recalling their first lines on the stage, have awarded the prize to Edith Wynne Matheson. It was in the brief time when she was permitted to step from the chorus of Minnie Palmer's company in The School Girl, and utter the word in answer to the query, Who discovered America? "Columbus."

That night she looked gravely up at the vague, broad, silver path that spanned the sky. "The life of a star is short and troubled," she said. "And how pitifully soon it is absorbed in the common lot of a thousand other mere memories!"

Alla Nazimova is being immortalized in a new brand of cigarettes. A fitting form of immortality, for her exotic face looks its best through a veil of blue gray smoke, her sinuous figure its loveliest, when, reclining, she holds the wee narcotic between two pointed white fingers. And well remembered is it how she spent her first week's salary when she had passed the Rubicon between Third Street penury and Broadway prosperity. That watery but well defined line she drew by the purchase of a jewel embedded cigarette case.

It is told of Thais Lawton that, Kentucky's own daughter as she is, the habits of the South cling to her speech. Gently reproaching a friend for failing of an engagement she was met by the friend's biting: "You certainly asked me to call in the evening. The evening is that portion of the day after six o'clock dinner. I arrive after dinner. You chide me for being late, and complain of having wasted 'all evening.' Tell me what is your authority for calling the afternoon evening?"

Quick leaped to the lips of the Kentuckian this reminiscence of her Sunday-school lore: "And the evening and the morning were another day."

White Whiskers, discussing in his twilight way the question of whether the player has an inherent right to snub the folk in the audience who have been rude enough to disturb him harked back to the days of the then elder John Drew. Mr. Drew was carrying his audience delightedly through a play in which he portrayed a rollicking Irishman.

Suddenly he all but dropped the load. A woman had brought her baby to the theatre. The infant was emitting howls of that volume and determination that make us wonder whether all babies are really heaven born. Mr. Drew waxed peevish.

"That lady needs a wet nurse for her baby," he grumbled.

Back flashed the crimson faced mother's retort:

"Anyway, no Irish need apply."

THE MATINEE GIRL.

REFLECTIONS.

Señor Alexander, who has been ballet master of the Empire Theatre, London, for the past fifteen years, and who is the uncle of Mlle. Genee, has been engaged by Klaw and Erlanger to arrange the ballets for the new play which is being written for that dancer by Harry B. Smith, and which will be produced at the New Amsterdam Theatre early in November.

During July, so the Shuberts announce, there will be no more midweek matinees of Havana at the Casino or of The Midnight Sons at the Broadway. The Motor Girl and The Beauty Spot, however, will still be on view two afternoons each week, Wednesdays and Saturdays.

Arthur Lipson, a character actor with several humorous French characterizations to his credit, has been engaged by Cohan and Harris to play George Beban's former role in The American Idea when that piece goes on tour in September. Trixie Frigansa will again be the generously proportioned Mrs. William Waxtapper.

Arthur Maitland has been engaged by Brady and Grismer to play the Mayor next season in the Eastern Man of the Hour company.

Elizabeth Goodall has been secured by Harry Askin for the leading female role in Lo.

Archibald White and Mrs. White (Olive Celeste Moore) were the principal actors in an amateur production of The Call of the Forest given out of doors at Paul Smith's Hotel in the Adirondacks on July 5. The play is allegorical.

P. Aug. Anderson has been engaged by Block and Hunt to play Theodore Roberts' former role in The Right of Way on tour next season.

Helen Holmes will play a special engagement as leading woman of the Belasco Theatre, Los Angeles, company, opening July 19 in The College Widow.

Gerhardt Hauptmann, the author of The Sunken Bell and among the foremost of Germany's dramatists, is to be a platform reader during the coming season, so reports from Berlin state. He plans to deliver a cycle of readings from his own unpublished works during the months of October and November, and his tour will include Germany, Austria and Switzerland.

Frank E. Carstarphen, formerly correspondent of THE MIRROR at Denver, has formed a law partnership in New York—where he has practiced for several years—with Martin J. Early and Martin J. Early, Jr., under the firm name of Early and Carstarphen.

The members of the Broadway Musical Comedy company, recently stranded in South America, reached New York July 5 on the steamship *Verdi*. The company included Virgie Foltz, August Barrett, Billie Wolf and others.

Henrietta Peppin, the prima donna, begins her American tour about the middle of October, under the direction of Charles L. Young.

Daniel Sully, who is the proud owner of six farms in the neighborhood of Woodstock, N. Y., has secured a new play in which he expects to appear, making a production in or near New York in the near future. The play has not as yet been named. It is by Gerald Shepherd and Mr. Sully is strongly enthusiastic over it.

Edwin H. Curtis, the stage director of the Euclid Avenue Garden Stock company, Cleveland, headed by Katherine Grey and Robert Drouet, has been retained by Manager Wilson for the musical comedy season at the Garden, to act in the same capacity. Next season he is to be the stage director of the Forepaugh Stock company, at the Olympic Theatre, Cincinnati.

Henry Schumann-Heink, son of the grand opera singer, will have a part in The Three Twins next season. His voice is a high baritone.

Nellie McHenry has signed contracts with Charles H. Wuers to appear under his management in a revival of her great success, M'liss. Her season will open about Sept. 1.

Mae Taylor has written to THE MIRROR denying the report of her marriage to Joe Casey, the catcher of the Little Rock, Ark., baseball team.

George F. Considine and Mrs. Lulu Taber Considine, the widow, have secured letters of administration upon the estate of John Considine. The estate is said to amount to about $350,000.

Jack Campbell, recently agent for W. F. Mann's Shadowed by Three company, has been transferred by Mr. Mann to his Pinky, the Pinkerton Girl company, in the same capacity. The latter play opens its season in Kansas City, Aug. 22.

Marie de Campi, formerly leading woman with Robert Hilliard, but for the past three years appearing with some little success in France and England, arrived in New York on the *Kronprinzessin Cecilie* last Tuesday.

At the Arverne Pier Theatre, Arverne, L. I., Sunday, July 25, Joseph Weber is to give a special performance of The Climax for the benefit of the Hospital for Deformities and Joint Diseases. The cast and production just as seen at Daly's and Weber's Theatres will figure in Mr. Weber's generous benefit performance.

The part of Dolly in The Newlyweds and Their Baby will be played by Leona Stephens.

THEATRICAL DOINGS IN LONDON

Talk and Activity Along Repertoire Lines—Interesting Shakespearean Productions, One in the Elizabethan Manner—Tree Nicknamed "Sherbert"—News Notes.

(*Special Correspondence of The Mirror.*)

LONDON, July 3.—First pausing to wish all MIRROR readers the happiest of Independence Days, I proceed to report that in our metropolitan theatrical and vaudeville circle we are just finishing a muchly mixed week.

The circumambient air, if I may presume to call it so, has been charged with chatter all about the recensored Bernard Shaw; about repertory theatres, and about pageants and about the increased pornographic plays.

Shaw has continued to give off volumes of Shavianisms, both orally, epistolarily and interviewedly concerning his new sketch called Press Cuttings, which, as I notified you in the tag of my last week's letter, had that very day been banned by the censor—making the second censored Shaw d'œuvre in a month! Among other things given off by the Irish Ibsen was a suggestion that as the first of his recently prohibited plays, The Showing Up of Blanco Posnet to wit, was to have been produced by Beerbohm Tree, who has just been knighted by the King, His Majesty, should now make him (Shaw) a Duke, on account of having his second play banned. Isn't Shaw a saucy fellow? What!

But sufficient of Shaw for the time being. Although, of course, as doubtless you have noticed, the bold, blithe Bernard thinks that there never can be any sufficiency of Shaw.

Now pass I on to consider all the prattle that is prevailing again concerning the repertory theatres both ready and rumored.

Of course, although it is not called so, our one big consistent repertory theatre is His Majesty's, where the now knighted Tree gives several of the best possible plays, new and old, per season, casting them with costly care and mounting them magnificently. Two other companies labeled "repertory" and already credited with excellent quick change achievements are the Irish and Manchester associations—the former from the Abbey Street Theatre, Dublin; the latter founded by Miss Horniman, daughter of a rich tea merchant. Recently I gave you some account of the play producing exploits of these two capital companies during their brief London seasons at the Court and Coronet theatres, respectively.

Another repertory theatre scheme again being babbled about is the Frohman one, in connection with which, as I stated aforetime, Citizen Charles has vowed to produce—I beg pardon—present—the best procurable plays in rapid succession. That is provided he can get the authors concerned to agree to this proposed short run—or runlet—system.

I say "provided," etc., because I have just been informed by Frederick Harrison that the newest repertory scheme—the one which was to have been run by him and Poet Herbert French at that ancient comedy house, the Haymarket—has had to drop most of its repertory nature, and all on account (mark you) of most of the playwrights of any account refusing to let their plays be shifted on and off and in and out in the event of their proving runnable.

One of the really best of these authors—a party by the name of Shakespeare—was, of course, unable to enter any protest as regards this Trenchertory, or now re-Trencher Theatre, so that Bard's most tragic of all tragedies, King Lear, will, I am assured, still form the opening play of the Harrison-Trench series. Norman McKinnell (of the Kingsway Theatre), who has been engaged as general producer, will enact the name part.

It is not often that King Lear is played in England. One of the latest and one of the very best Lears in this country was your late—and often great—actor Edwin Booth. I saw him play it at the Princess nearly thirty years ago.

Our only Lear since then, and a fine Lear too, is F. R. Benson, whose four Shakespearean repertoire traveling companies have been the training camps of several of our best young leading actors and actresses. Among the most striking of the ex-Bensonian pupils are Matheson Lang and his wife, Hutin Britton; Oscar Asche and his wife, Lily Braithwaite; Lilian Braithwaite and her ex-husband (whom she divorced), Gerald Lawrence; Lyall Swete, Cyril Keightley, Henry Ainley (husband of Suzanne Sheldon), and Lyn Harding. I could, and I would, name many other successful players from the Benson band, but doubtless these are enough to go on with.

Speaking of Shakespeare, perhaps I had better clean off certain interesting revivals of sundry plays of William's before I proceed to describe the very few newer dramatic works which have been vouchsafed unto us.

These Bardic revivals have included a very weird kind of a revival of Macbeth at the Fulham Theatre, which joins onto Putney Bridge on the Thames. This Macbeth show was given by the Elizabethan Stage Society, and it was given without scenery and with Elizabethan costumes. Thus Macbeth wore doublet and hose, with bombast-stuffed breeches like small balloons. Lady Mac figured in the biggest of hoops and a mammoth collar or ruff. The witches were all habited à la Mother Shipton, and so on.

To add further to the strangeness of this revival, the ghost of Duncan appeared as the Second Spectre at the banquet, the blood-boltered Banquo only appearing once thereat. The apparitions of the cave didn't appear at all, but were "indicated" vision-wise by the Weird Sisters. To crown all, and to add to the general goriness, the massacre of Lady Macduff, all her little chickens at one fell swoop was restored.

There was a good deal to interest Shakespearean lovers (like the good Gawain) in this revival, and some excellent acting was given by some few of the lengthy cast—the best being Lillah McCarthy and Evelyn Weeden as Lady Macbeth (on different days), Hubert Carter as Macbeth, and especially Ian Maclaren as Macduff—the finest impersonation thereof for many years.

For the second and last week of his Shakespeare festival, at His Majesty's, Sir Herbert Beerbohm Tree (mem: they have already nicknamed him "Sherbert") has presented deeply interesting revivals of Julius Cæsar, The Merchant of Venice, and Hamlet. Sir H.'s daughter Viola made a great success as Portia (her first appearance in that character), and Mabe Lohr (like Viola, scarcely out of her teens) also achieved a striking success by her first appearance as Ophelia.

For the test Tree's Shylock was better than ever; his Hamlet was greatly improved, and his Antony again panned out as one of his least successful impersonations. He has, however, given us some fine performances throughout this festival.

Last night as Sir Herbert had to assist at the banquet given to Sir Felix Semon, the great surgeon who has done so much for the theatrical profession, Tree and company's place at His Majesty's was taken by the aforesaid F. R. Benson, and the chief of his four companies. They gave a mighty interesting performance of Richard the Third, although Benson was rather too obvious a villain as the double dyed Gloster.

Before quitting the Shakespeare subject I feel that I ought to notify MIRROR readers that a long lost mulberry wood bust of the Bard, said to have been taken in his lifetime and bearing a strange resemblance to the hideous bust in Stratford-on-Avon Church, has just been discovered; also that Marie Corelli has stated, or allowed it to be stated, in a just published magazine, *Maricography*, that she is awaiting a Hamlet who will fulfill her idea of the character, and that when he appears she will present him with a valuable copy of Shakespeare's signet ring, which she has among her curios. Now, then, you Hamlets—American and English—hurry up!

Touching the above mentioned pageants, we have had two very fine and large specimens. The finer and larger was the English Church pageant, presented by 10,000 performers in the glorious grounds of Fulham Palace, where the Bishop of London lives when he is at home.

The second pageant was at that ancient Essex city, Colchester, a place full of the oldest relics from the days of the Druids downward. In this antique town and beside the Roman Wall and the River Colne I found a most delightful and highly picturesque pageant with three thousand Colcestrians engaged. N. B.—Colchester was at one time the stronghold of King Cymbeline. N. B. 2.—The church pageant was produced by Hugh Moss, one of our best stage-managers, and Colchester's grand show was the work of Poet Playwright Louis Napoleon Parker, who has been pageanting all over the British Isles during the last two years.

And now for a few moments' consideration of the above indicated increase of pornographic plays. The subject is so unsavory and I am so utterly ashamed of the Sunday night play producing societies, whose members who seem to revel in this garbage, that I shall waste but very few words upon the theme.

All I propose to tell you at the present is that with the Play Actors' Society production last Sunday of a play entitled Kit's Woman, we had the third "sexual" and frankly indecent drama in three weeks! Moreover, this play, written by a lady forsooth, proved really about the limit in such works. As in the two previous plays all sorts of physically sexual matters were discussed *coram populo*, and perfect freedom of a wife to "carry on" with other men, if as the dialogue pointed out, she had "the desire to breed" was openly advocated. Faugh!

Quite a breezy and health giving whiff of fresh and ozonic air was imparted—*per contra*—on Tuesday when there was presented at the Court a pretty and imaginative modern morality play entitled Give Heed. It was on the lines of Everyman, up or down to date, with a girl called Thoughtless Soul, as the subsequently converted chief character. This clever play, written by Blanche Vulliamy, was well acted, mostly by amateurs.

Among items likely to be interesting to American playgoers are the following: (1) Charles Frohman has just protested against and powerfully pooh-poohed the denunciations of the London press and ditto playgoers by some Americans, because some American plays (mostly poor ones) fail in this city; (2) Eunice has been withdrawn from the Hick's Theatre; (3) Manager W. A. Brady and his handsome wife, Grace George, are busily going around here. W. A. B. had made offers to take to your States Sir Beerbohm Tree, Syril Maude, and other British stars; (4) Citizeness Grace is, I am glad to learn, likely to reappear in this city ere long; (5) Marie George and Truly Shattuck are to be the Aladdin and the Prince, respectfully, in the next Drury Lane pantomime; (6) just before mailing this I learn that Cecelia Loftus has just confessed that she was married a few weeks ago to an American doctor, who made his marriage proposal by telephone. I give my gladdest greetings to the happy pair, and I trust that Cissie's second marriage will be happier than her first was.

GAWAIN.

ANOTHER CRAIG RECORD.

At the Castle Square Theatre in Boston, July 3, John Craig brought to a close the first season of the John Craig Stock company. Mr. Craig's season with his own company opened Aug. 28, 1908, and continued without interruption for forty-four and one-half weeks. During that period he made twenty-seven productions, both dramatic and musical, and four of these he presented to Bostonians for the first time. These were The Evangelist, The Devil, The Lightning Conductor, and The House of a Thousand Candles. One musical attraction, The Circus Girl, ran for nine weeks, with Mary Young (Mrs. Craig) in the leading role. It was in this piece, by the way, that Miss Young, as Lucille, made a success of no small proportions when a member of Augustin Daly's company, when that manager offered the comedy for over a year on Broadway. Previous to that appearance Miss Young had been a member of Mr. Daly's company for some time, having made her first appearance with him when only eleven years old, and remaining under his valuable influence for eight years. Mr. Craig will inaugurate his second season early in the Autumn, continuing the policy so successfully pursued last season.

JACOB WENDELL, ACTOR.

Jacob Wendell, for long an amateur actor of some little talent, and who made a recent appearance with Helen Ware, Ben Johnson, and J. J. Ryan at the Berkeley Theatre in Beulah Marie Dix's one-act play, The Hundredth Trick, for the benefit of the Radcliffe Club of New York, is to leave the ranks of the amateurs the coming season and become a professional, sure-enough actor. It is quite probable that he will be seen as a member of the New Theatre company. Mr. Wendell is a brother of Evert Jansen Wendell, himself an amateur actor of much talent, an enthusiast where the welfare of the theatre is concerned, and the owner of one of the most complete and most intelligently gathered collections of theatrical photographs in the country.

NEW THEATRE FOR BROWNSVILLE.

Felix Isman, Edward M. Grout, Mortimer Fishel, and the Union Bank of Brooklyn, constituting the Liberty Avenue Theatre Company, capital $350,000, will open the Liberty Theatre, Brownsville, on Oct. 15.

AUSTRALIAN THEATRICAL NEWS.

Nellie Stewart in Sweet Kitty Bellairs—Antipodean Gossip.

(*Special Correspondence of The Mirror.*)

SYDNEY, N. S. WALES, June 8.—J. C. Williamson's pantomime success, Jack and Jill, which continues to draw the crowd to Her Majesty's, Sydney, is now in its last weeks, as the theatre is booked for Nellie Stewart in Sweet Kitty Bellairs, a play in which she has recently made a marked success in the Victorian capital. Jack and Jill will move on to Brisbane prior to going on tour through the commonwealth. Nellie Stewart during her present season in Adelaide, S. A., is to appear as Rosalind to Langborne Burton's Orlando.

The much talked of King of Cadonia is to be produced in Melbourne, Victoria, on Saturday next, with Herbert Clayton in the name part. Other members of the cast are Lottie Sargent, Frank Greene, Dorothy Court, Bert Gilbert, Ivy Scott, Victor Prince, Susie Vaughan and Arthur Appleby.

Bland Holt is back again in Sydney, and with his company is appearing at the Royal in The Great Rescue, a melodrama chock full of sensational incidents and staged as only our Australian Gus Harris knows how. Bland Holt, who appears as Bill Bedford, is ably supported by a strong cast, including Arthur Styan, Bessie Major and Jennie Pollock.

Littell Brune's recent farewell season at the Royal spelled success in capital letters, and this favorite star is now on a round of farewells in the sister States prior to sailing for Europe and London.

Lucky Durham had a good innings at the Criterion, which is now occupied by Harry Roberts and Maggie Moore in a revival of The Fatal Wedding.

Cinquevali is back again under Harry Richards' management at the Tivoli, Sydney, and his remarkable feats, which so popularized his turn during his previous Australian visit, are as good a draw as ever. Others at present at this hall are Guest and Newlyn, Mlle. Desoree and G. W. Hunter.

The Arcadians, with which Bob Courtredge has scored a London success, will shortly be produced in Sydney by the Clark-Meynell-Gunn company.

Walter Bentley, whose return to Australia I recently chronicled, is to shortly appear in The Silver King and The Bells.

Melba's Sydney season is closing, and the diva is about to tour our smaller centers with the avowed intention of giving those who otherwise would have no opportunity of hearing their famous countrywoman a chance to indorse the verdict of the larger world. Her concert at the Town Hall on Saturday last created a furore, and seldom has the singer been heard to better advantage. Slapoffski conducted a full orchestra, which much enhanced the value of the diva's operatic numbers.

The Hypocrites had its Australian premiere on Saturday at the Royal, Melbourne. Harcourt Beatty and Gaston Merrick are in the cast.

A revival of The Silver King has followed An Englishman's Home, and Henry Kolker and Ola Humphrey are making their last Melbourne appearances in the production.

An Australian melodrama, The Man from Outback, is the present draw at William Anderson's Melbourne theatre, The King's.

Williamson's touring companies producing An Englishman's Home under the Geach management report good business.

Pinero's play, His House in Order, secured for Australia by J. C. Williamson, will probably be produced here by Meynell and Gunn's company, headed by Harcourt Beatty.

E. NEWTON DALY.

AL. WILSON'S NEW PLAY NAMED.

After many consultations between Sidney R. Ellis and Al. H. Wilson, it has been decided to call the new play in which Mr. Ellis will present Mr. Wilson next season Metz in Ireland. The book is by E. B. Tilton, lyrics by Sidney R. Ellis, and music by Al. H. Wilson.

Many of the lyrics are adapted from well-known melodies and others are original both in words and music. The principal song numbers will be "The Nightingale Song," "Come Back to Erin," "I'll Take You Home Again, Kathleen," "Father O'Flynn," "Kathleen Mavourneen," and "The Jaunting Car."

A chorus of sixteen will be carried and the production will be much more in the nature of a musical comedy than any other in which Mr. Wilson has appeared.

MOTOR GIRLS SEE BALL GAME.

Twenty-five of the female members of The Motor Girl company were guests of the New York National League baseball club at the Polo Grounds on July 8 to see the game between New York and Pittsburgh. Georgia Caine, Elizabeth Brice, Adelaide Sharp and members of the chorus made up the party. In the evening the Giants and Pittsburghs attended the performance at the Lyric Theatre.

NEW PLAY BY SOCIETY LEADER.

His Borrowed Plumes, a new play by Mrs. George Cornwallis-West, was produced at the Hicks Theatre, London, for a matinee on July 6, with Mrs. Patrick Campbell as the star. The play was presented at three other matinees, one of which King Edward attended.

SHAKESPEARE ON CHOATE'S LAWN.

The Ben Greet Players gave a performance of As You Like It on the lawn of Joseph H. Choate's residence at Lenox, Mass., on July 4.

A FAMOUS DANCER'S AUTUMN.

(Continued from page 5.)

Photo Gurney, New York.
"The Bonfanti."

hard," said Bonfanti, as she smiled across at the MIRROR man, "I worked hard because I loved it, and you must love the art to accomplish anything. Whether one is gifted or not, lots of practice is necessary."

Bonfanti made her first appearance in public in Madrid at the age of thirteen. Queen Isabella of Spain, the grandmother of the present King, was in a box, and at the conclusion of the child's dance demanded that "the little Bonfanti" be brought to her. But "the little Bonfanti" was afraid of the excitement her dancing had aroused, and when she was brought before the Queen by her manager she was crying as if her heart would break. Only the kindness of the Queen and her pretty caresses reassured the little danseuse. It was not long after her debut that the fame of the child reached America, and just as the guardians of the dancer were considering taking her to Paris in answer to very profitable offers from important managers there came another offer from Harry Palmer, of the New York firm of Jarrett and Palmer, and to this offer the child's managers consented. In the interim, however, the little Bonfanti had brought London to her feet when she appeared at Covent Garden under the management of the grandfather of the late Sir Augustus Harris.

On Wednesday, Sept. 12, 1866, at Niblo's Garden, on the corner of Broadway and Prince Street, after elaborate preparations occasioned by the lavishness of the spectacle (for those days), the appeared as the premiere danseuse in The Black Crook. The first performance began at 7.45 P.M. and ended at 1.50 A.M. Bonfanti appeared with a corps de ballet of twenty-three English dancers, thirty-nine American dancers, and thirty-five children. This production marked an epoch in American theatricals, since in costuming, scenery and mechanical effects, at that time necessarily rather limited, New York had never seen anything so elaborate. The reception awarded Bonfanti was enthusiastic, and without difficulty she established as strong a foothold here as she had in Europe, despite her extreme youth. On Saturday, Jan. 4, 1868, on the occasion of its four hundred and seventy-fifth performance, the long run of The Black Crook came to an end. The spectacle was revived two or three times afterward, and then came the appearances of Bonfanti in the other cities of the United States. Everywhere she was proclaimed the greatest dancer of her time, a distinction which has remained undisputed.

Still under the management of Harry Palmer, and then only fifteen years old, Marie Bonfanti made her second New York appearance Jan. 17, 1868, at Niblo's Garden in The White Fawn. The first performance was memorable. Jarrett and Palmer had imported from Europe the Viennoise Ballet Troupe, numbering forty dancers, and the ballet features, with the Bonfanti as the star, were so well received and so lengthened the performance that the curtain on the second act rose at six minutes before midnight and the audience left the theatre shortly before two o'clock in the morning. The big transformation scene in which Bonfanti appeared required the services, to handle it, of eighty carpenters and twenty "gas men." At that time, of course, mechanical appliances for the handling of scenery were few and comparatively primitive, and it is probably a fact that the same scene could be handled nowadays by a much smaller stage crew without keeping the audience beyond eleven o'clock or a quarter after. During the run of The White Fawn, which numbered one hundred and seventy-five performances, "the little Bonfanti" became the vogue. After the performances the street in the rear of the theatre would often be crowded with theatregoers waiting to see her leave the stage door, and of this throng the little girl was mortally afraid. It was often necessary to smuggle her out of her dressing-room and through the streets to her home.

In May, 1869, at the Academy of Music, she appeared as the leader of the ballet in conjunction with the opera Lurline, which was sung by two casts, alternately, in English and Italian. The dancer appeared in a setting described as "a moonlit cavern on the Rhine, the crystal abode of Lurline." It is said to have been very beautiful. At the conclusion of this engagement Bonfanti, with a retinue consisting of her sister, who was her constant companion; M. Novissimo, her dancing "partner," as the post is called in these days; Rosina Pagani, Emilia Dellafamina, Anna Aikens, Blanche Yelverton, Marie De Ina, Ella Delisle, and the Misses Hearn, Bryant, Josephine, Perot, and Aldini left New York for San Francisco, a long journey at that time, where she was to appear at the Opera House, Dec. 13, 1869, as a feature of the spectacle Robinson Crusoe. On the coast she duplicated the success with which she had met in the East.

She returned to New York to receive a most enthusiastic welcome at Niblo's Dec. 12, 1870, in a revival of The Black Crook, in which she headed a most beautiful dance called the Ballet des Ferns. Of her return one conservative critic said: "The warm welcome extended her conclusively proved that she had lost none of that magnetic power which erstwhile enabled her to sway audiences at her caprice."

When Sheridan Shook obtained a lease of the Union Square Hotel, on the south side of Union Square, in the center of the block between Broadway and Fourth Avenue, and made the property over into a little theatre known as the Union Square Theatre, the Bonfanti was chosen as one of the important features of the variety bill, or vaudeville programme, as we call it nowadays, with which the playhouse was to open. The first performance took place on the night of Sept. 11, 1871, under the management of Robert W. Butler, and in addition to the famous dancer, Felix Rogers, David Braham (the latter well known today as a composer of popular airs), George H. Coes, Lizzie Wilmore, Belle Howitt, Annie Adams, Fred Foster, the Mathews family and M. Grossi, with a large corps de ballet, appeared. The Bonfanti's contribution to the bill was a dancing spectacle called The Home of the Butterflies.

On Dec. 8, 1873, the danseuse again was seen at Niblo's, this time in The Children in the Wood, when she appeared in two superb ballets, Gossamer Dreams and The Fall of the Leaf. The cast of The Children in the Wood included the entire famous Vokes family, of Belles of the Kitchen fame, Rosina, Frederick, Victoria, Jessie and Fawdon. The next year, in December, 1874, still at Niblo's, Bonfanti was a feature of the extravaganza, Jack and Jill, with the corps de ballet in Les Nymphs du Lac. In 1876 came one of the most noteworthy engagements of this most remarkable career. She was engaged by Augustin Daly to appear in his play, Life, "a Comedy of City Types," which he produced at the Fifth Avenue Theatre, of which he was then manager, Wednesday, Sept. 27, 1876. Mr. Daly produced this piece with a distinguished cast, including Maurice Barrymore, Charles Coghlan, John Brougham, James H. Ring, James Lewis, Mrs. Gilbert, Emily Rigl and Georgie Drew. Marie Bonfanti appeared as The Spirit of the Sun in The Snow Ballet. In the latter scores of girls flitted about the stage as snow sprites, the air was filled with whirling snowflakes and sleigh bells sounded throughout the musical accompaniment. But at the proper cue a gorgeous car, brilliantly lighted as if by the sun, rose from beneath the stage bearing the Bonfanti as The Spirit of the Sun, and with her appearance the snow seemed to melt away and the dance ended amid the warmth and light of the sun sprites, as they pursued and banished their icy, snowy sisters. This play of Mr. Daly's and the ballet ran until Nov. 18, 1876.

In 1880 H. E. Abbey took over the management of Booth's Theatre, located on the southeast corner of Twenty-third Street and Sixth Avenue. He inaugurated his régime early in February with a production of Humpty Dumpty, a burlesque extravaganza which had scored a big success at its first performance in Boston the previous December. The premiere danseuse was Marie Bonfanti, and the record has it that thirty-three thousand people witnessed her dancing in one of the many weeks of the spectacle's run. The piece ran through Lent, and one reviewer commenting on the fact said that the production should not be affected, "since it is designed to amuse the children and even the ballet is as prettily modest as Madame Bonfanti herself." Another critic said enthusiastically, "To see her dance is to see the harmony of motion." At this period in the history of Booth's Theatre, by the way, George H. Tyler, father of the present managing director of the firm of Liebler and Company (George C. Tyler), was its business manager, and J. Cheever Goodwin its treasurer. On March 21, 1881, the famous Boston Theatre company opened an engagement at Booth's Theatre in Voyagers in Southern Seas; or, The Children of Captain Grant. The play was a Parisian success, imported by the late Eugene Tompkins, and the company presenting it was a remarkable one, including among its members Otis Skinner, Leslie Allen (the father of Viola Allen), Mark Price, John T. Craven, Dan Maguinnis, E. Y. Backus, Mrs. M. A. Pennoyer, Rachel Noah, and the two children of the captain (according to one reviewer) "were intelligently impersonated by Miss Mary Tucker and Master Harry Woodruff." (*Master* Harry Woodruff! Tempus certainly *does* fugit!)

In July, August and September of 1882 Marie Bonfanti was the premiere danseuse with the opera company at the Metropolitan Alcazar, the name given to the theatre on the site of what is now the Broadway Theatre, by the man who was then its manager, J. Fred Zimmerman. Here the Bonfanti danced Deslibe's gorgeous ballet, Sylvia, in conjunction with the performance of Eichberg's opera, The Doctor of Alcantara; she danced as a feature of The Merry War, as one of a cast including Richard Golden, W. T. Carleton, Jennie Reiffarth, Fanny Wentworth and Dora Wiley; in The Mascot, when Pauline Hall was the Fiametta and Adah Richmond the Bettina; in Olivette, with Lilly Post, Selina Dolaro, Emma Guthrie and Harry Standish; and in Donna Juanita, with Rose Beaudet, Anna Caldwell, Hattie Starr and Walter Allen.

In October, 1884, at Wallack's old theatre at the corner of Broadway and Thirteenth Street, but little over a year after that old playhouse came to be known as the Star Theatre, Bonfanti danced as the premiere danseuse of the Cambiaggio-Siena Italian Opera company for a fortnight; at the Academy of Music, in the spectacle which marked the taking over of the management of that historic old house by E. G. Gilmore and Eugene Tompkins, The Arabian Nights, in December, 1887, she was an important attraction, along with Richard Golden; and later in the same month, in the same production, was seen at the People's Theatre. At the old Windsor Theatre on the Bowery, when the old spectacle, The Twelve Temptations, was revived, in December, 1888, a grand ballet of nations was made a strong feature, led by Marie Bonfanti as America. The next year, in the same piece, she was seen at the Star Theatre. After 1890 the appearances in New York of this great dancer grew fewer and fewer, interrupted by tours to the principal cities throughout the country and a stay of three years in Europe, from 1891 to 1894. When she returned to New York and decided to appear no more in public she opened a studio in Union Square in which to teach the art of dancing. She remained there but fourteen months, and eleven years ago moved into the large apartments she now occupies, with her daughter and grandchild, on the east side of Longacre Square, between Forty-sixth and Forty-seventh streets. Here she teaches, numbering among her pupils many prominent society people, who come to her in the Winter, and many well-known members of the theatrical profession, who come in the Summer.

The biography of this most interesting woman printed above is by no means complete. One could continue to enumerate the events in the theatrical history of New York in which her name has figured. And even in the days of the Bonfanti, by the way, the "imitator" was abroad in the land, albeit of gentler and more refined methods. In the Summer of 1870 one of the principal warm weather amusements of the town was the imitation and burlesque of Bonfanti introduced good naturedly by the late Willie Edouin in The Daughter of the Regiment, then at the Olympic Theatre.

It was with snatches of this wonderful career recurring in his mind that THE MIRROR man listened to the musical voice that came across the half-darkened room as Marie Bonfanti, with a delightful accent which she deplored but of which it is to be hoped she never frees herself, so pleasing is it, and with many pretty gestures, deprecatingly declared that she was an old woman, that the world had too much new material in the theatre with which to busy itself, and would not be interested in the affairs of a lady known more intimately to an earlier generation of theatregoers. Her modesty but adds to her charm.

Outside the autos and cars were whizzing up toward the park, and her interviewer asked if she never took a holiday or a vacation. The Bonfanti's eyes wrinkled up behind the glasses and she raised her hands in astonishment as she smiled at the question. "A vacation? I? I've had no vacation since I came here to this house, eleven years ago. I go like the machine. I dance and keep the health and strength I've had since I was a little child. I am never ill. I take a cold bath every morning and I've never had the cold nor the chill, even. I just dance.

"What do I think of Genee? Oh, she is very graceful and beautiful. She is the classic dancer, she has a power—the gift—the power to do things—a pretty little figure—yes, Genee shows the result of her work. Bessie Clayton? Ah, yes, Miss Clayton has the poetry of the dance. She is wonderful and would be still greater if she would leave out the grotesque part of her work. She cannot do everything, but she has the grace.

"The 'toe' dancer? The dancing on the toes is quite the proper thing if one doesn't stay there all the time. Standing on one's toes all one's life—that is not dancing." And the Bonfanti laughed merrily at some recollections.

THE MIRROR man ventured the name of a woman who has attained a vogue of some proportions as a "Greek" dancer, always appearing with the aid of one of the best orchestras in the country. Madame Bonfanti smiled broadly at the name. "She is very foolish," she said. "She does very foolish things; you don't know what they mean. She is crude in everything. She has good ideas—a good appreciation of melody—but the dancing! It's simply too ridiculous.

"Mlle. Dazie," she said, in answer to another query, "has temperament and power. I would have liked to have had her for a pupil. She could become quite wonderful.

"Loie Fuller is a mechanic. The effect is beautiful, but she does nothing with her feet. That is not correct, that is not dancing."

A timid mention of the "Salome" dancing fad acted as a bombshell thrust before Madame Bonfanti. She held her hands aloft in horror. "That shaky, awful exhibition!" she declared, vehemently. "They are all in one basket. Oh, good gracious! If the public calls that a dance——" and the words failing her, the Bonfanti looked reproachfully at her questioner for having brought up such a preposterous subject.

"Why are Americans so seldom good dancers? Because they're in too much of a hurry. Americans like to go quickly. The art of dancing takes many years to learn. Anything done quickly is never done properly. Dancing is like music. Faithful practice is absolutely necessary. The Americans are gifted. They could become quite as good dancers as the Europeans, if, like the latter, they would start to learn when seven or eight years old, when strong and healthy, and study and practice faithfully for seven, eight, or even ten years."

"The people I have met?" Madame Bonfanti repeated the question softly and her eyes became tenderly reminiscent as they moved from one picture to another along the walls. The names came slowly to her lips. She spoke of Palmer, Augustin Daly, John Stetson, E. G. Gilmore, Eugene Tompkins, Lawrence Barrett, John T. Raymond, John McCullough and many others. She told of Augustin Daly's kindness to her at the time of her appearance in his play, Life, at the Fifth Avenue Theatre in 1876, when, after she had remained perched aloft, as the Spirit of the Sun, on a high pedestal for some minutes, the manager and playwright would himself come to the stage at the fall of the curtain to help her down, clasping her lightly at the waist and calling her the title he had bestowed upon her—his "pearl, his little queen of the ballet." She spoke with a merry twinkle in the eyes shining behind the glasses, of the difficulty John Stetson would have in pursuing her when she would playfully elude him, when he sought to play with her, by remaining, no matter which way he turned, on the side of his defective eye! Of such delightful reminiscences Madame Bonfanti has a generous fund.

The two pictures accompanying this article are extremely rare and very interesting. The first one shows Madame Bonfanti as she appeared in The Duke's Motto, in San Francisco, in the '70s, with Lawrence Barrett, John McCullough, and John T. Raymond, and the other, in ballet costume, as she appeared in The White Fawn at Niblo's Garden in 1868.

Marie Bonfanti is of the old, gentle type of the woman of the theatre, a type too rare nowadays, when in more than a few instances their struggle in the profession seems to have made the "ladies of the stage" a little harder and—well, a little less *women*. Adulation has not ruined Bonfanti. She is first of all good, true, wholesome *woman*. She declares that she remains youthful in heart and healthy in mind because she is always happy, a confirmed optimist. And somehow, as she made the gay little declaration, her face aglow with smiles and the charming little "crows' feet" flitting about the corners of her eyes, the MIRROR man was reminded of the little girl of whom Alice Neilson used to sing in The Fortune Teller, the little girl who was "so very, very happy 'cause she was so good."

HARRY DOEL PARKER'S ENGAGEMENT.

Will Archie, who scored such a hit in Lillian Russell's original production of Wildfire, will star in that role under the management of Harry Doel Parker, who has acquired the rights for the famous racing comedy. In support of Mr. Archie will be Julia West, who will appear in the Lillian Russell role, that of Mrs. Barrington. The other engagements are Rowland G. Edwards, W. Blacklock Woodall, John Cavanagh, Rollin T. Holden, J. K. Hutchinson, Charles Walton, Cecil Lyndon, Dave H. Boyer, Avery Knight, Selma Harris, Bonnibell Hay and Jeannette Wolf. The executive staff will be Leo S. Leavitt, manager; E. J. Buckley, business manager; W. B. Woodall, stage manager; John Doyle, carpenter; Frank Hill, property man, and Frank Hill, electrician. The play opens Aug. 30.

Thus far the engagements for Mr. Parker's production of Under Southern Skies are John T. Burke, Frank Hunham, Lawrence Leewood, Henry H. Culbertson, George R. Siegman, John T. McKever, Alice Dyprey, Evelyn Finley, Mabelle Gibson, Jack A. Rose, Paul T. Oliveri, Emily Burke, Alice Trotte and R. D. Sherman. Jos. M. McKever will be business manager; Chas. Mark Thall, business manager; John T. Burke, stage manager, and W. W. Ross, carpenter. This production opens Aug. 7.

In October Mr. Parker will make another production of Wildfire, starring Pauline Hall.

A SALOME OF AVOIRDUPOIS.

Elsie Martin, who had been a fortune-teller, decided to go on the stage. Miss Martin weighs 250 pounds, so she decided to do a Salome dance. She engaged David Jackson, a minstrel, to teach her the dance and manage her tour. The tour, on which Miss Martin was exploited under the name of Countess Amelia, lasted for two consecutive performances, beginning in Bloomfield, N. J., and terminating at Roslyn, L. I.

Miss Martin had Mr. Jackson summoned before Magistrate Herrman last week on a charge of obtaining $219 from her under false pretenses. Mr. Jackson pleaded that it was worth $219 and more to teach any 250 pound woman to do the Salome dance well enough to last even two performances.

The magistrate seemed to rather agree with Mr. Jackson, and discharged him, telling Miss Martin that her only chance lay in a civil action.

THEATRICAL TALK IN PARIS

The Poor Tax Bothers Managers—A Question of Net or Gross Receipts—Sarah Bernhardt Renews Her Lease—An Operetta by Massenet—Notable Shakespearean Revival.

(*Special Correspondence of The Mirror.*)

PARIS, June 26.—The French Conservatory of Declamation and Music is an old building, which for at least twenty years cannot accommodate the increasing number of pupils duly admitted after examination to follow the course of studies. In order to enable the management to have some facilities regarding the special examinations terminating the year's course of studies in the different branches, the Ministry of Fine Arts had decided three years ago to put the stage and auditorium of the Opéra Comique at the disposal of the director.

But the teachers and a number of their influential friends were devising the rebuilding of the Conservatory so as to have a national artistic home, which would respond to the new requisites and where the studies could be followed without being detrimental to the health of teachers and scholars.

Alas! the plans were nice and complete on paper, but the funds were lacking, so the patrons of the institution thought of moving the Conservatory to some other quarter more comfortable and larger, and they examined every possible quarter where the Government possessed some real estate in Paris.

For a year or so they did not discover anything suitable, but lately they selected a very interesting property just vacated by the Jesuits in the Rue de Madrid, and where, with some alterations, the Conservatory could be advantageously moved. At first, some ultra-Catholic papers tried to create a public sentiment against the proposal; but, however, the benefactors of the Conservatory did not stop working, and it seems now that they will succeed shortly in having passed by the Parliament a bill adopting the measure. It is very likely that before the closing of the season the French Deputies will have voted a law which will benefit the French dramatic and musical arts.

Monsieur Dujardin-Reaumetz, the Minister of Fine Arts, has taken the matter in hand and will endeavor to have the bill passed and signed in order to give as New Year gift to the Conservatory the building of the Rue de Madrid renovated.

As I expected, the poor tax is becoming a boomerang. The managers have called on the Director of the Department of Charity, and they have informed him of their decision. Of course, Monsieur Mesureur, as far as his department is concerned, does not see any harm in the measure, as long as ten per cent. of the receipts go into the treasury box of the poor. But the question now is how the tax is to be levied. If stamps are to be affixed to the coupons, then what design, what size to adopt? Furthermore, who is going to have the stamps printed and at whose expense? And, again, the public, who is going, according to the decision of the managers, to pay the tax from the 1st of October next, are they going to also wait and to lose some valuable time at two different box-offices, first to get the coupons desired, and after to call at "another window," as they say in the post offices or at the banks, in order to pay the tax and to have the stamp affixed to the coupon?

All this seems tedious business. Up to the present time the matter stands thus, but a member of the Parliament as well as an alderman will certainly ask some explanations from the Government and from the "*Préfet*," an official ranking as high as the Governor of the State of New York.

I understand that some managers would very much prefer to have the tax deducted from the net receipts instead of from the gross receipts, stating that some managers give a "poor show," a cheap performance, while others spend a great deal of money in order to offer to the public artistic performances, good and interesting plays and a fair cast. And the tax to be paid remains the same whether the expenses are high or low. But, on the other hand, how to verify the accounts and the bookkeeping from the city of Paris interests' standpoint?

That is . . . . only another side of the question, and there are others!

The lease of the Theatre Sarah Bernhardt is expiring soon, and the Council of Aldermen has decided to allow another period of time to Madame Bernhardt, but it remains understood that, if for any reason the beneficiary of the lease, either through death or a delegation of her management, relinquishes personal interest, the bail, without any need of sanction, will cease. This understanding means that the lease granted to Madame Sarah Bernhardt is a strictly personal one.

A new play by Henri Cain called *La Révolution Française* will be rehearsed in August, and the first performance will be given in September next.

A committee composed of well-known people has just been formed in order to make a revival of Shakspearean plays in French. From November, 1909, till May, 1910, a cycle of twelve performances will be given in matinees. The distinguished critic, Camille de Ste. Croix, will deliver twelve lectures or conferences pertaining to the various works of Shakespeare. The Theatre de Varieties has been specially secured for this surprise.

Monsieur Massenet is now putting the latest touches to a new operetta, Don Quichote, libretto of Henri Cain, and which will be staged at the Monte-Carlo Theatre next season. The leading roles will be sung by Lucy Arbell and Messrs. Chaliapine and Gresse.

A new open-air stage is now built at St. Germain, a delicious suburb of Paris, while another is contemplated at the Vesinet, on the Grand Lake Island.

The Eldorado, a famous music hall, is now giving an extra Summer season, under the management of Messrs. Balaxy and Max Illy.

The Olympia, under the management of Monsieur Marinelli, the well-known theatrical agent, and Victor de Cottens has been doing a good business. The music hall has been transformed; lifts, roof-bar and a splendid foyer have been added. Well situated, on the Boulevard des Capucines, it is a most fashionable rendezvous. A "revue," an up-to-date extravaganza called *Paris-Singeries* (Paris-Monkey-Business), from the pen of Max Dearly and Millot, the latter an excellent playwright, is now nearing its one hundred and fiftieth performance, which is, indeed, a very enviable record. The motto of the house is: "Always up to date."

LOUIS VALLOT-DUVAL.

MRS. BINGHAM ABROAD.

Mr. and Mrs. Lloyd Bingham (Amelia Bingham) sailed for England on the *Lucania* last Wednesday morning. Mrs. Bingham having just returned from St. Louis, where, in addition to playing several of her former roles during a special Summer engagement at the Suburban Gardens Theatre, she produced for the first time a new play by Stanislaus Stange, Her Other Self. At the pier Mrs. Bingham was given a royal send-off, amid flowers in abundance and the best wishes of the Professional Woman's League, which turned out in force. Mrs. Bingham will open her foreign engagements with a week in Glasgow in her vaudeville novelty, Great Moments from Great Plays, followed by her appearance in Edinburgh, and later, for four weeks, in London.

HOLCOMB'S PLAY TO TOUR.

Willard Holcomb's play, St. Elmo, a dramatization by Mr. Holcomb of Augusta Evans Wilson's novel of the same name, which had its first performance at the Academy of Music, Richmond, Va., a fortnight ago at the hands of the Page Stock company, has been so favorably received that it is planned to send the piece on tour the coming season. A Northern company, under the management of Stair and Havlin, will have Vaughan Glaser at its head, and a Southern company, sent out by Jake Wells and William A. Page, will probably have Carroll McComas and Frank Sylvester, who played the leading roles in the original production, in their same parts on tour.

THE CHORUS MAN

George M. Cohan has delivered the score, lyrics and libretto of The Chorus Man, the musical piece in which Cohan and Harris are to present Raymond Hitchcock the coming season. This production will open the new season at the Colonial Theatre in Chicago about Aug. 25. Willis P. Sweatnam will be an important feature of the cast.

MISS WALSH RETURNS.

Blanche Walsh, much improved in health, returned to New York on the *Lucania* July 3, and soon afterward left town for her Summer home on the Massachusetts coast, where she will rest prior to the opening of her season in The Test. Miss Walsh's second season in Jules Eckert Goodman's play will begin in Philadelphia Sept. 17.

LETTERS TO THE EDITOR

A Plea Against the Pass.

NEW YORK, July 8.

To the Editor of THE DRAMATIC MIRROR:

SIR: Why do not the managers of the United States meet and effectually and completely deal with one of the curses of the theatre—the pass? It should be killed. This step would mean from one to ten per cent. greater prosperity for the theatre than it now enjoys. And think of the wholesome effect such an act would produce!

It would mean death to the "grafter" and the dishonest manager who pays his hire at the expense of the traveling company would be brought to time at last and his quiet and profitable "game" would end. The manifest advantages are too many to compute within the province of a single letter, while the disadvantages—and there are some—would be clearly outweighed.

There is a rich manager in a Pennsylvania town whose example is a brilliant one to follow. His free list is twelve. He pays the press for all the stuff it prints, but issues no passes. He adds, "If you roast my shows I'll start my own paper." To cap the climax, he always pays for his own seat. "It sets the right example," he says.

Now this picture in the same state: A manager—an impudent fellow—signed for twenty passes and used sixty. I examined them. Every usher had a pass, yes, two and three, and about every one else around the place.

This "graft" saves this manager many a dollar in salaries, for which he systematically "works" the visitor.

The visiting manager and his first and second advance issue passes frequently which should and could be avoided if the moral obligation involved is properly appreciated.

I make no attempt to suggest a method by which the pass can be suppressed, as it will require a joint movement of all local and traveling managers to accomplish this desired and desirable result; but it can be done and it will be done. This is certain.

The deadhead, the managerial grafter and the play pirate belong to the same discredited class and should be stamped out.

The pass in many respects is a curse—an expensive one—to managers the country over, and the time must come when it will have to be carefully, conscientiously and strictly dealt with, as it should be.

No business manager or advance man is loyal to his employer if he issues a single pass for which some service has not been directly or indirectly rendered to said employer—not to himself—and no house manager is "on the square" with the visiting manager if he gives out a single pass he should not give out.

Let us have reform! reform! reform!

Yours truly,

JIM BOSTON.

Was It a Mistake?

NEW YORK, July 9.

To the Editor of THE DRAMATIC MIRROR:

SIR: The letter written by Mary Walter in last week's MIRROR certainly is a tale of woe, not new, too true; but why write it? If for the sympathy of fellow actors in like trouble, sympathy cannot help the board bill. If to draw the attention of managers, it's useless, as managers are much too busy to read such articles, and naturally would say if they did read them, "We cannot employ all those who want work." If written as a warning to young men and women who will go on the stage it is wasted energy. No young person would believe he or she could be so unfortunate and kind friends would see them through tight places.

If written for the general public, even supposing the general public should ever read it, it is a mistake. Keep your theatrical woes to yourself. The general public has done its duty to the theatrical profession when it has paid for admission and helped to make the playhouse a long run and pay salaries. The general public does not ask us for support or sympathy in their troubles. Do not lower what dignity the stage possesses by whining for pity or notice. Keep a stiff upper lip, buckle your belt tighter and keep a sense of humor always.

CARRIE LEE STOYLE.

CECILE IN LONDON.

Cecile, a one-act operetta, words and lyrics by Frank L. Freeman and Charles H. Dorr, music by Adrien Schubert, which has been given in several cities in America, was produced at a drawing room concert in London on June 24 and met with decided success. The two roles were cleverly interpreted by Helen Lathrop, soprano, and H. Treby Heale, tenor, and their singing was much applauded. Preceding the operetta a concert programme was given by Dorothy Humbert, contralto; Isabel Hirschfeld, pianist; Louis M. Magistreti, harpist, and G. Chitti, violinist, with Mary Carmichael an efficient aid at the piano.

WILLIAM NORRIS AS "BUD" HAINES.

William Norris is to play in the Chicago production of A Gentleman from Mississippi the role played here in New York by Douglas Fairbanks, that of Bud Haines, the reporter. He will replace Will Deming, who is to play the principal role in The City Chap, the musical comedy version of George Ade's Artie. For this engagement Deming will merely be loaned to Cohan and Harris by Brady and Grismer, who have other plans under way for him. Burr McIntosh plays Thomas Wise's role in the Chicago A Gentleman from Mississippi.

Gossip of the Town.

Meyer Cohen has brought suit against Joseph Weber, Walter N. Lawrence, and the Broadway Productions Company, claiming an interest in The Climax on the allegation that he originated the underlying idea of the play.

Recent engagements for Al. H. Wilson's company are Harry Cancle, J. S. Bergman, Chris Nauman, Lillian Van Arsdale, and Vic Gossenberger.

Louis J. Langford has been engaged as musical director for Al. H. Wilson in Metz in Ireland.

Ella Duddy, who married John Fagan on July 4, is the niece of Joseph Duddy, stage-manager of the Lynn Theatre.

Gertrude Fayot is spending the month at Atlantic City.

Robert Rogers and Mrs. Rogers (Louise MacIntosh) have been engaged by David Belasco for Is Matrimony a Failure. Doubtless the engagement was made on the *locus a non lucendo* principle, as Mr. and Mrs. Rogers have been married fifteen years and pronounce matrimony a distinct success.

Christine Norman, who last season replaced Charlotte Walker in The Warrens of Virginia and is at present leading woman in the stock company at Elitch's Gardens, Denver, has been engaged by Charles Frohman for one of the principal roles in Israel, the new play by Henri Bernstein.

Lillian Sinnott has been engaged, to support Louis Mann next season.

Beth Sommerville will again be seen in 'Way Down East next season.

E. A. Sparks has been engaged for A Gentleman from Mississippi.

Jefferson de Angelis and Georgia Caine have volunteered for the performance which is to be given at the Arverne Pier Theatre on July 18 for the benefit of the Hebrew Orphan Asylum.

Louis Evan Shipman has completed a play called The Admiral. Walter N. Lawrence will produce it with William F. Hawtrey in the title-role.

Fernando Eliscu has been engaged for The Third Degree.

Hattie Russell has been re-engaged for the part of Mrs. Harris in Paid in Full.

Julia Hanchett has been engaged to appear in The Man of the Hour.

James J. Moran will be seen as Gibbs, the broker, in The Man of the Hour.

Rehearsals for The Balance, a comedy by Ford L. Shotwell, will begin on Aug. 5 and the company open on the road a fortnight later. The cast practically has been completed.

Robert Lounsbury, for twenty-five years an usher at Tony Pastor's Theatre, is now in Bellevue Hospital awaiting an examination as to his sanity. Mr. Lounsbury is sixty-nine years old.

Madame Bressler-Gianoli, the noted opera singer, is said to be losing her sight and probably will be compelled to leave the stage.

Ralph Bitter and company are booking an extensive tour for Raymond Wells in The Beast, a new Western play.

Alfred Latell has been engaged by the Shuberts to support Eddie Foy in a new production.

Madame Lillian Nordica sang at an entertainment given by the American Ambassador and Mrs. Reid to King Edward and Queen Alexandra at Dorchester House, London, July 9. Her fee was 500 guineas, said to be the largest fee ever paid an artist for such work in England.

Madame Pavlova, premiere danseuse of the Imperial Opera, St. Petersburg, is said to have signed a contract to appear in America next season.

Fannie Fuller, Frances Golden Fuller, and Morin Joseph Fuller have been engaged by Henry B. Harris for James Forbes' comedy, The Traveling Salesman.

Harry D. Crosby is promoting and managing an Elk Fair for the Batavia Lodge of Elks at Batavia, N. Y., to raise money to furnish their new Elk Home.

Robert Campbell is home after a two years' trip to Europe in the interests of the American Bill Posters' Association.

Celia Campbell, who was injured in a street car accident last January, is in a very critical condition at her home in Detroit, Mich. Her last engagement was with the Park Stock company at Manchester, N. H.

Follies of the Day reopened its season at the Casino Theatre, Asbury Park, Thursday evening. The play continues there for three days, whence they go to the Savoy Theatre, Atlantic City, for a run of two weeks.

Mrs. Julia S. Mackay has been granted a divorce from Edward Mackay. The suit was not defended.

Aline Van Barentzen, an American pianist, only eleven years old, won first prize in the women's competition at the Conservatoire de Musique, Paris, on July 9. She is the youngest person who has ever received this prize.

A. G. Delameter and Mrs. Delameter, who were married on June 30, are spending a few days in the Catskills, and will return to New York this week.

THE ACTORS' SOCIETY.

A QUIET SUMMER WEEK BRINGS NO NEWS OF MOMENT.

Something of the Career of Pearl Gray—Marjorie Hayes Gilbert Makes Her Debut—Will Deming for The City Chap—Gossip.

Pearl Gray, of whom the above portrait is a very pleasing likeness, is a young actress who has accomplished much during the past few seasons in the field of ingenue and light comedy characterizations. Miss Gray made her first appearance on the stage when only seven years of age, and after playing a long and diversified list of "child parts," she went into vaudeville as a singing and dancing comedienne with some little success. Her work won for her promotion into the musical comedy ranks, and there she remained for three seasons, playing principal comedienne roles. Then came five years of success and valuable experience with prominent stock companies in Boston, Washington, Toronto, Denver, Brooklyn, and with the Baldwin-Melville company at Dallas, Tex. With the latter organization she played many ingenue "leads" and star comedienne roles and became an established favorite with the Baldwin-Melville patrons. Miss Gray has now under consideration an offer from a well-known New York firm, under the terms of which they wish to feature her in a new production the coming season.

Under the management of John E. Gilbert, Marjorie Hayes Gilbert made her debut in this world June 5. The little girl made her appearance under the most favorable auspices and both she and her mother (Ruth Hayes) are doing finely. In the Gilbert household Miss Marjorie has assumed the post of leading lady, and has made an immense hit with every one who has been privileged to see her.

Will Deming, a popular member of the society, who has been playing Bud Haines, the young reporter in the Chicago production of A Gentleman from Mississippi, is soon to be sent out by Cohan and Harris at the head of The City Chap, the title under which the musical comedy version of George Ade's Artie is to be known next season. His role in A Gentleman from Mississippi will be taken by William Norris.

Mac Barnes and Louise Reming are meeting with much success in vaudeville in the West, presenting a timely little one-act playlet.

David Davies will be a feature next season of The Time, the Place and the Girl.

Viola De Costa, who has just closed two successful seasons in vaudeville in a playlet entitled In the Latin Quarter, is now rehearsing with a company of four others in a one-act play, the title of which is Behind the Scenes, written by Jack Goldberg.

Before sailing for Europe recently, Clyde Fitch engaged John Cumberland to create a part in a new play of his that is to be produced early next season. Mr. Cumberland last season played the leading male comedy role in Girls, during the run of that play at Daly's Theatre and in the principal cities.

CHARLES FROHMAN'S LONDON PLANS.

In discussing the policy which he will maintain at the Hick's Theatre, London, Charles Frohman recently said:

"I shall arrange, directly that any production of mine shows signs of losing its drawing power in London, to send that production on tour with the original cast.

"In the provinces I shall send on tour Marie Tempest, Hilda Trevelyan, Ellaline Terriss and others. I believe that more attention should be given to provincial tours by London managers."

Vacation News of the Profession

Mt. Clemens, Mich., has been sustaining its reputation as a health and Summer resort, inasmuch as the weather there has been very cool, while the rest of the country has been sweltering with heat. Every hotel and boarding house is packed, and the picture theatres are all hanging out the S. R. O. sign. During the Fourth of July celebration it was amusing to see hundreds of visitors with Summer suits and heavy overcoats and hundreds of women with Winter furs. Among the new arrivals are: Ed. Mozart, manager Mozart circuit, with Mrs. Mozart; William D. Hall of the Keith forces, Harry Bernard and Mrs. Bernard, John Stormont, Billy Tingle, Ike Potts, George W. Belmont, manager for Fannie Rice; Eddie Leslie, Herbert Morton, Ed. Dunleavy, George Stevens, Charles Mathews, W. R. Coleman, J. Stewart, Lillian Maxwell, Evelyn Kincaid and several others who are hid away at farmhouses. Sam Lee has gone to New York to join the Cohan-Harris Minstrels. Walter Fessler left Saturday, cured after taking forty-three baths, and Ted Leary has had a wonderful cure of a stiff knee, as it has limbered up so that he can run a footrace. George Walker, of Williams and Walker, is showing a marvelous improvement. Little Clara Morton is visiting friends. Nick Norton has been called East on business, but will be back to finish his vacation. Charley Gebest and his wife have been here for seven weeks. J. Royer West and Mark Hart have been to Mt. Clemens several times to test the water. William De Mott and his daughter have gone to Philadelphia.

Jessie Graham, of Denman Thompson's The Old Homestead company, is spending the Summer with her parents, Mr. and Mrs. Henry M. Lang, at Sewickley, Pa.

Vivia and Angela Ogden, who are both under contract to Liebler and Company for the coming season, are enjoying their Summer holidays at the home of their uncle in Cleveland.

Marion Shirley, who is to play the leading feminine role in William Lawrence's new play, under the management of John Himmelein, will probably sail for London July 24, returning in time for rehearsals.

Bertha Kalich is spending July at Narragansett Pier. In August Madame Kalich will go to the mountains and begin the study of the new play in which she is to be starred next season under the management of the Shuberts.

Recent arrivals at 'Sconset on Nantucket include Isabel Irving, who has opened her house for the Summer; George Spink, who is to spend July on the island, and Mr. and Mrs. Joseph Jefferson.

Mary Hall, after a season of special stock company engagements at the Castle Square Theatre, Boston; the Burbank, Los Angeles, and the Colonial, Salt Lake City, sailed on the *Minnetonka* July 3 for a two months' tour of Europe, during which she will visit all the capitals and take in the theatres. Miss Hall, who was for so long a valued member of E. H. Sothern's company and of the Belasco forces as well, will be seen in a New York production the coming season.

G. Gwynne Garrette, of the Neill Stock company, left St. Paul last week for his home in San Jose, Cal., where he will spend the Summer.

Elsie Janis, accompanied by her mother, was among the guests at the Imperial Hotel, Narragansett Pier, last week.

Sanford Dodge has closed a lengthy season and is now resting and enjoying visits to the mountain resorts of Colorado, preparatory to rehearsals for his new play, The Lost Legion, which will have its initial performance in September.

John L. Kerr, manager of the Reis circuit, and N. S. Hill, of the Welting Theatre, Syracuse, N. Y., are enjoying a fishing trip at Sackett Harbor, N. Y.

Whitney Bennington, who for the past three seasons has been musical director with Cohan and Harris attractions, is spending the Summer at Syracuse, N. Y.

Robert Stodart is enjoying himself at Shelburne, Nova Scotia.

Walter S. Wills, late of The Red Mill; Wills and Barron, and Florence Bryan, are visiting Mr. and Mrs. George Hickman at their farm at Pearl River, N. Y., and having a thoroughly pleasant vacation.

Otis Harlan will spend a fortnight or so at his cottage in West End, N. J., before opening his New York season in The Broken Idol.

Genevieve Bonner and her mother, Mrs. Stewart, are at Young's Hotel, Atlantic City.

Mr. and Mrs. Lew Hearn (Bonita) are at Atlantic City on a vacation honeymoon. Artie Hall, Mrs. Hearn's sister, is also at that resort for the Summer.

Charles Bigelow is Summering in the vicinity of Huntington, L. I. He has been re-engaged by Florenz Ziegfeld for Anna Held's company in Miss Innocence next season.

W. R. Randall and Mrs. Randall (Delilah Bryant) are spending the Summer at their home in the Catskills.

Florence Gear is in the city getting ready for the rehearsals of Fluffy Ruffles, which begin July 26.

Arthur Miller, who is to be musical director of Fluffy Ruffles, under the management of Jules Murry, is at Asbury Park.

R. L. Welch, the manager, of Richmond, Va., is making an automobile trip which will extend to Canada.

W. S. Harkins was in Moncton, N. B., last week on his way to Digby, N. S., to spend the Summer months.

Victor Le Roy is at Bergenfield, N. J.

Daniel V. Arthur is spending his Summer at Oyster Bay. Mr. Arthur will have but two attractions next season, one being Marie Cahill in The Boys and Betty, and the other De Wolf Hopper in a new play, name not yet announced.

John T. McGowan is at Newport, R. I., for the Summer months.

John Edward Trevor and Mrs. Trevor are spending their vacation at Magnolia, Mass., where Mr. Trevor is recuperating from the effects of an attack of nervous prostration.

Norma Winslow, the leading woman of A Gentleman from Mississippi, is spending all her spare time at Larchmont.

Gene Gauntier, who has been spending some months in Berlin, left there with her sister, Marguerite Gauntier, July 1, for the Rhine trip and a tour of Holland, Belgium, France and England. She will sail for New York July 31, while Miss Marguerite will return to Berlin to resume her studies under Putnam Griswold, of the Royal Opera.

Lloyd Bingham and Mrs. Bingham (Amelia Bingham) sailed from New York on the *Lucania* July 7.

John W. Sherman is spending the Summer at Tiverton, R. I., and fast becoming an expert fisherman.

Owen G. Call, of the Taylor Stock company of Winnipeg, Manitoba, is spending his holidays at his home in St. John, N. B.

L. M. Boas, manager of the Bijou, Fall River, Mass., left there July 6 for a month's vacation in California.

Manager James H. Rhodes, of the Empire Theatre, Albany, N. Y., is spending his vacation in New Jersey, automobiling and fishing. Mr. Rhodes is one of the most popular and efficient resident managers in the Columbia Amusement Company's circuit of burlesque houses, and through his energy and careful business methods has placed the Empire on a highly paying basis.

B. J. Reilly, manager of the Majestic Theatre, Indianapolis, Ind., is spending some time at his home in Brockton, Mass.

George Arvine, leading man of the Forepaugh Stock company, left Indianapolis, Ind., June 19 and is spending his vacation in his bungalow at Port Jefferson, N. Y.

Agnes Finlay, one of the members of the Aborn Opera company, recently has been a guest of Margie Ramey, of Alexandria, Va., but has returned to the company and is now singing her old role in The Belle of New York.

Sam Thall and Mrs. Thall are spending the Summer at their cottage at Seabright, N. J.

Harry Leighton and Mrs. Leighton are spending a few days at Lake View, N. J. They have taken an apartment on Central Park West for the remainder of the Summer.

Raymond L. Bond has resigned from the Bonstelle Stock company, Buffalo, and is spending his vacation at his summer place, Lake Maranacook, Me. Mr. Bond has been re-engaged by Mr. Belasco for the coming season.

Bertha Welby is at her cottage, christened Peter Pan, at Shell Beach, East Haven, Conn. Her daughter, Mrs. Charles Rice, also has a cottage near her and both are entertaining many friends this Summer. They intend to stay there until they return to New York for rehearsals, Miss Welby joining A Man from Home when it opens in the Fall.

Josephine Florence Shepherd will spend the heated spell, as has been her wont, at Asbury Park, N. J., Hotel Thedford.

Tom H. Wallace, last season with Miss Petticoats, is resting at his home, St. Thomas, Ont. He has an engagement with Bradlee Martin in vaudeville next season.

Joseph Schafer is spending a few weeks with his parents at Edgewood, near Wheeling, W. Va. Mr. Schafer will be seen in Pinky, the Pinkerton Girl, which W. F. Main will produce late in August.

HUDSON-FULTON WEEK.

CELEBRATION IN HONOR OF THE RIVER DISCOVERER AND INVENTOR.

Military and Naval Features—Foreign Governments to Participate—Patriotic Societies—The "Half Moon" and the "Clermont" to Be Seen in Facsimile.

Every city on the Hudson is preparing to take part in the Hudson-Fulton celebration to begin Sept. 25 and continue for one week, celebrating the three hundredth anniversary of the discovery of the Hudson River and the one hundredth anniversary of Robert Fulton's successful experiment in steam navigation.

The National Government will be represented by Federal troops, the United States Navy and many distinguished civil officers.

Holland is building a reproduction of Hendrik Hudson's ship, the *Half Moon*, which is to be presented to the commission in charge of the celebration, and a facsimile of Fulton's steamboat, the *Clermont*, will also be seen.

On Sept. 25, Saturday, the *rendez-vous* of American and foreign vessels to take part in the celebration will be held in New York City and visiting naval officers will be officially received by the authorities.

Sept. 27, Monday, will be called Exhibition Day, special exhibitions being made at the Metropolitan Museum of Art, the American Museum of Natural History and at Fraunce's Tavern, the latter by the Sons of the Revolution.

Historical Day is the term applied to Tuesday, Sept. 28, when a procession of floats and moving tableaux will traverse the streets of New York. On the evening of that day special exercises will be held at the Metropolitan Opera House, Carnegie Hall, the Brooklyn Academy of Music and other places.

On Thursday there will be a great parade, with representation from the Army, the Navy, the National Guard and the Naval Militia.

Friday will see the naval parade, the vessels of lightest draft to ascend the river as far as Newburgh, where a procession of river craft, sailing from Albany, will join them.

The last day of the celebration, Saturday, Oct. 2, will be called Carnival Day, and will be celebrated with fireworks, signal fires on various of the mountains overlooking the river and many local parades.

ADDITIONS TO THE FOLLIES.

To the attractions of The Follies of 1909 Mr. Ziegfeld has added a new German comedian, Charles Robinson; a new duet to be sung by Lillian Lorraine and Arthur Deagon and called "I Love My Wife, So on Your Way," and the "Matinee Girl" number that was one of the novelties of the recent Lambs' Gambol. The latter is to be sung by Harry Pilcer, a new addition to the cast of The Follies, and eight young women. Last night, as the result of negotiations carried on for some days by Mr. Ziegfeld, Eva Tanguay succeeded to the role originally played by Nora Bayes, Miss Tanguay having been successful in cancelling the contract which called for her appearance at the Coliseum, London, Aug. 1. Miss Bayes' illness making it necessary for her to withdraw, Jack Norworth (Miss Bayes' husband) will also leave the cast. A new dance, by the way, called the "Parisian Breakneck," has been introduced in the second act by Evelyn Carlton and William C. Shrode.

KLAW AND ERLANGER ENTER PROVIDENCE

The Empire Theatre at Providence, R. I., has been leased by the Empire circuit to the J. B. Sparrow Theatrical and Amusement Company, Ltd., and commencing Sept. 1 will be booked by Klaw and Erlanger with the attractions playing the time controlled by that firm. Those attractions have not been booked in Providence recently, and the acquisition of the Imperial gives Klaw and Erlanger a complete New England circuit. With such attractions playing the Imperial and Manager Felix Wendelschaefer promising good rival bookings at the Providence Opera House, the Rhode Island city should partake of excellent theatrical fare during the coming season.

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CHICAGO BUSINESS VERY GOOD

Musical Comedy Revivals Draw Well—Elizabeth Goodall for Lo—Ben Greet Players at University—Herman Lieb in The Blue Mouse—Four Plays Continue Runs.

(*Special to The Mirror.*)

CHICAGO, July 12.—King Dodo, which originally ran twenty-two weeks here at the Studebaker and revisited several times, has proved the biggest success of the season at Sans Souci Park. Probably the engagement of Raymond Hitchcock for the leading role was chiefly responsible for the revival interest, but the Pixley-Luders musical comedy appealed for itself immediately upon reproduction. The weather was favorable, and, lastly, Mr. Hitchcock's speech at each performance may be a factor. He did the decrepit king as well as ever, and of course in the same manner. He added a few up-to-date points in the lines here and there. His natural endowments as a comedian helped him to arouse applause as easily as in the earlier days at the Studebaker. The company was strengthened for Mr. Hitchcock's support with the addition of Edith Helena, the singer with the range of the upper half of a piano, and Louis Kelso, also a clever comedian; Arline Boling, who played Queen Lil, and others. Miss Boling is a handsome woman and sings well. Mr. Kelso doubled Mudge and Bonilla with popular success in both. His Mudge was especially good. William Stewart was a prepossessing Pedro and as usual got several encores with his songs. Miss Helena sang Piola and her remarkable voice always was clearly heard over orchestra or chorus. She had to repeat each song. Hattye Fox made Angela a sweet and ethereal blonde and sang the music pleasingly. Harry Carter was the court physician; Edward Beck, the innkeeper, and Florence Martin played Annette.

Richard Carle's revival of The Tenderfoot at the Colonial seems to have attracted the attention of out of town managers, and it was announced last week that he might devote the early part of next season's tour to The Tenderfoot with about the same company as is at the Colonial now.

Rehearsals of The Goddess of Liberty, the new production for the Princess next season, will begin soon with the chorus. The selection of the chorus will begin this week at the theatre. Sallie Fisher will be the prima donna and Flora Parker will be one of the principals.

Louise Dresser, who sang at the Majestic last week, went over to the Studebaker after her performance Saturday night and went on in The Candy Shop as a handsome stranger in the Coney Island scene.

A big sign across the entrance of the Chicago Opera House states that the theatre is being redecorated and that it will reopen early with a famous production. "Watch the papers."

If Klaw and Erlanger have secured the Olympic, as strongly indicated in recent reports, the warring syndicates of the American stage will have theatres practically side by side in Randolph Street. The Shuberts have the Garrick, which is separated from the Olympic by a restaurant. Klaw and Erlanger will have more chance for French furniture in the lobby, but the Shuberts will lure the people first as they come from State Street—if there are any wandering strangers left after passing the Klaw and Erlanger Colonial, which is still nearer State Street.

The Traveling Salesman continues at the Illinois, with further indications of meeting Manager Davis' expectations of a good run all Summer.

George M. Anderson, of the Essenay Film Company, one of the firms which has brought Chicago to a leading position in this field, has entered the dramatic field. He is president of the G. M. Anderson Enterprises, Inc., which has the Sans Souci Park Theatre and the Bush Temple. Mr. Anderson's engagement of stars for the Sans Souci Theatre and his sudden transformation of the rink into the first of the amusement park theatres, show his enterprise. Samuel P. Gerson, formerly business manager of various downtown theatres, is secretary and general manager of Mr. Anderson's company. H. E. Rice is manager of the Sans Souci, Lester Jenkins, treasurer, and J. B. Koppel, assistant treasurer.

James Hutton, a former Chicago theatre manager, more recently of Coney Island, New York, is the head of the publicity bureau of Riverview Park this season.

George C. Denton, with James J. Corbett last season in Facing the Music, has been engaged for Just Out of College for next season.

Elizabeth Goodall, formerly in the Players at the Bush Temple, has been engaged for the principal woman role of Harry Askin's Lo. Miss Goodall played Molly Kelly in The Time, the Place and the Girl for some time. The press notice says that the part Miss Goodall is to play is a composite of Joan D'Arc and Boadicea. Surely a test of ability.

While the dog days are here, generally speaking, there seem to be none at the Studebaker, where The Candy Shop defies the season with continual popular success and a maintained cast of stars seldom seen here in midsummer. Everybody has a good word for the "dog day attractions" of Chicago just now, and especially for The Candy Shop.

The nine weeks of Raymond Hitchcock's engagement at the Colonial in The Chorus Man is to be followed by Anna Held in Miss Innocence.

The George Evans Minstrels, The Merry Widow, Ben Hur, Metropolitan and Boston Grand Opera companies are to be at the Auditorium next season.

Herman Lieb, who reopened and reshut the Bush Temple last week, is now in The Blue Mouse company at the Garrick and improving the performance with his way of doing the young husband.

The newspapers announce that The Queen of the Moulin Rouge will come to the Olympic Aug. 29 completely renovated. All suggestiveness is to be conspicuous by its absence. Nothing worse than Harry B. Smithiness or Clyde Fitchiness will be permitted.

Richard Carle was thirty-eight last week, and he found a watermelon on a table in his dressing room with thirty-eight candles around it. Among the presents he received was a complete outfit of rugs, ulsters, caps, splints, bandages and rubber shirts for his touring car.

Francesco Creatore, aged twenty-three, conducted in place of his uncle during a local amusement park concert one night last week and was heartily applauded.

Harry Fairleigh has retired from The Tenderfoot at the Colonial. His place has been taken by Lawrence Coover, of the Alaskan company.

The bills this week: Grand Opera House, A Gentleman from Mississippi; Illinois, The Traveling Salesman; Studebaker, The Candy Shop; Garrick, The Blue Mouse; Colonial, Richard Carle in The Tenderfoot; Sans Souci Park Theatre, Raymond Hitchcock and musical stock in The Yankee Consul.

The Climax may be seen at the Bush Temple Theatre after its run at Powers' if it meets with sufficient public favor. Leonora Watson and Albert Bruening will be in the company at Powers'.

Going Some is announced by Manager Herbert Duce, of the Garrick, to open the new season at that theatre.

Joseph Howard, the composer, who left the cast of The Blue Mouse for a short Eastern trip last week, is expected to rejoin the company this week.

Richard Carle has six manuscripts, not by himself, which he will examine in the near future. While the chances favor opening the season out of town with The Tenderfoot, Mary's Lamb may be used in certain parts of the country where it has not yet been seen.

George Alison, who has been spending the Summer as leading man at the Metropolitan, St. Paul, has signed with Percy Williams to open the stock season at the Crescent Theatre, Brooklyn, N. Y., Sept. 6. Gertrude Rivers will be in the same company. Mr. and Mrs. Alison will spend a few weeks at their cottage in Duxbury, Mass. Mr. Alison has gained a popularity in St. Paul which recalls his success during several seasons as the leading man of The Players at the Bush Temple.

Rodney Ranous, who was leading man at the People's last season, and is spending the Summer at the Lyceum, Duluth, in Jay Quigley's company, has been acting as director as well as leading man and produced Brown of Harvard with big success.

Adelaide Keim is said to have been engaged as leading woman for the College Stock company next season.

W. T. Gaskill has engaged Hugh Koch for his production of The House of a Thousand Candles next season.

Manager Harry H. Frazee will produce a new play called The Ruling Power.

Silence Tower, a Chicago prima donna, well equipped by thorough experience in light opera, will be in W. F. Mann's musical comedy next season.

Ben Greet is playing at Scammon Gardens, University of Chicago, this week instead of Ravenia. To-night, A Midsummer Night's Dream; Tuesday, As You Like It; Wednesday, Merry Wives of Windsor; Thursday, The Tempest; Saturday, A Midsummer Night's Dream. OTIS COLBURN.

DENVER.

Christine Norman Is Both Clever and Popular—Plans for More Theatres.

The theatre at Elitch's Gardens was filled at every performance of Sunday, which was splendidly played by the Elitch-Long co. Christine Norman's charming personality, combined with her cleverness as an actress, has made her immensely popular here. John Daly Murphy as Lively gave a characterization excellent in every detail. Roy Fairchild, Tom Findlay, Fuller Mellish and Wilson Melrose played their various parts admirably. The Boys of Company B next.

Extensive preparations are being made to celebrate the Fourth at Lakeside, Manhattan Beach, The Tuilleries and Elitch's. A special matinee will be given at Elitch's and at the Curtis.

The Doodle Bug drew large crowds to the Curtis, June 27-July 3. Jack C. Williams, Will H. Cross, James Thompson, Marie Darragh, George Rehn and Dee Loretta were successful in the principal parts. A Night Off and a curtain raiser, Paquita, will be given, 4-10.

ITEMS.—Mr. and Mrs. Peter McCourt have returned to Denver after spending several months abroad.

Theodore Hamilton is spending the Summer here, writing his memoirs of the stage.

Three performances of The House That Jack Built will be given at the Broadway this week by local talent for the benefit of the Globeville Nursery.

Persistent rumors are afloat that Philip Griffith is to build a costly theatre for the Shuberts on Broadway between Eighteenth and Nineteenth streets, which is the block just above the Broadway Theatre. Also it is said W. S. Dunning is to put up a large resort hotel in which a theatre will be built.

The pupils of the Haskell Indian School of Lawrence, Kan., gave a performance of Hiawatha at the Auditorium, 3. The singing of Margaret Peake was a delightful feature. MARY ALKIRE BELL.

SEATTLE.

Good Bills and Business at All Houses Here—Exposition Gossip.

At the Moore, The Servant of the House, June 27-July 4, aroused much interest among playgoers by reason of certain unusual features in the theme and plot, and as a consequence large houses prevailed. Lady Frederick, 5-10.

Ferris Hartman, in The Wizard of the Nile, June 27-July 3, at the Grand, displayed his skill and ability as comedian to the best advantage. The audiences were large, showing their appreciation by frequent applause. In the cast were Dorothy Morton, Josie Hart, Muggins Davies, Joseph Fogarty, Walter De Leon and other talent. Same co. in The Chinese Honeymoon, 4-10.

At the Seattle Emma Bunting appeared at her best in My Tomboy Girl, June 27-July 3, which was presented in an artistic manner by a capable co. The attendance was large. In the cast were Willis A. Hall, Noel Travers, Janet Loudon, Gillet Fredericks, Rollin T. Holden, Raymond S. Payne and others, who contributed to the success of the performances. Same co. in At Piney Ridge, 4-10.

Turned Up, June 27-July 3, was the offering of the Pantages Players at the Lois. The hits were numerous. The attendance ranged from medium to large houses. In the cast were Aileen May, Marie Van Tassell, Clara Kimball, Corrine Walton, Darrell Standing, Ed. M. Kimball, F. C. Huebner, Harry F. Cummings, Lee Morris, H. G. Lonsdale, Allen J. Holuber and others, who contributed to the amusement and entertainment. Same co. in The Fatal Card, 4-10.

At the Orpheum, June 28-July 3, Lily Lena, Gibson Electrical Girl Review, Julius Tannen, Hyman Meyer, Whittier-Harles Players and other talent.

The attendance at the Exposition during the month of June was very satisfactory, and a substantial sum has been realized as net profits. It is anticipated that July will be a good month for the A. Y. P., owing to the large number of tourists who will visit the city during the Summer holiday season.

Work on the interior of the Alhambra is progressing apace. This theatre will be opened by Mrs. Fiske, who will appear in Salvation Nell, 12. BENJAMIN F. MESSERVEY.

LOUISVILLE.

Too Warm for Indoor Amusements—The Local Theatrical Situation.

Vaudeville and moving pictures are the only indoor amusements at this season.

Col. John D. Hopkins, the veteran showman and manager, was one of the visitors of the week. His daughters, who have just returned from an extended professional trip abroad, are headliners at Fountain Ferry Park. The Colonel, in a two-column interview in a local paper, gave an interesting sketch of his eventful career, incidentally throwing sidelights on happenings in show business extending over a period of half a century.

Col. John T. Macauley is in the East enjoying himself and completing the booking of his popular house. The season promises to be a particularly warm one from a competitive standpoint.

The general public is taking much interest in the local theatrical situation, it being given out that the big syndicate with Messrs. Fiske and Belasco will control the booking at Macauley's, the Shuberts manage the affairs at the Masonic, and high class vaudeville be continued at the Mary Anderson under Manager James Weed. It is not thought there will be any change in the methods heretofore prevailing at the Avenue, and a hot time is expected when the rival burlesque interests of the Buckingham and the Gayety come to actual hostilities. CHARLES D. CLARKE.

CLEVELAND.

Laura Nelson Hall's Play Well Received—Charlotte Gray Quickly Made Friends.

Laura Nelson Hall was seen in her own play entitled The Meddlers, at the Colonial Theatre, 5-10. It was enthusiastically received by a capacity audience on the first night, and the critics all spoke highly of it, although the theme is rather Frenchy. However, Miss Hall displays her talent as a playwright as well as a rising actress, and the seven characters in the cast were well assumed, and the authoress is to be congratulated on having a capable co. to give the play its first production. The Marriage of Kitty, 12-17.

The Belle of New York was sung by the fine co. which is giving opera at the Euclid Avenue Garden Theatre, 5-10. The occasion was enlivened by the appearance of a new singer, Charlotte Gray, who took the leading role and made an instant success. Leona Gray, Grace Ellsworth, Sidney Broughton and George W. Barbier all had congenial roles, and Jack Henderson furnished the comedy in his usual inimitable style. Wang, 12-17. WM. CRASTON.

PORTLAND, ORE.

Ethel Barrymore and John Drew Popular Here as Elsewhere—The Heilig Theatre Suit.

Ethel Barrymore in Lady Frederick opened at the Bungalow Theatre June 28, playing three nights. This was Miss Barrymore's second appearance in Portland, and she was most cordially received and fulfilled all expectations in the role. Supporting her was Bruce McRae, who played the role of Paradine Pouldes in a finished and dignified manner. Jessie Milward gave an excellent performance as Lady Mereston. The scenery and costumes were notably fine.

John Drew played a dainty little comedy called Jack Straw at the Bungalow Theatre, opening 1 and continuing for four performances. The play was a very pretty and satisfying comedy, well played. John Drew is the same John Drew of past years, though the vehicle this year was better than last. Sharing almost equal honors with the star was that paragon of actresses, Rose Coghlan, who did some of her finest work in the role of Mrs. Parker Jennings. The scenery and dressing of the play were well nigh perfect. Mrs. Fiske in Salvation Nell opens 5.

The large cos. playing at the Bungalow Theatre, on account of the condemnation of the Heilig Theatre, have drawn packed houses for every performance, notwithstanding the fact that the Bungalow seats a hundred more people than the Heilig, which shows the popularity of the house heretofore known as the home of the Baker Stock co.

It is reported the Shubert attractions are to be played at the Heilig Theatre after the same has been repaired and made fireproof. If this deal is carried out, as is reported, the Shuberts will have a home here in time to take care of some of their attractions the coming season.

Suit to determine the status of the unexpired lease of the Heilig Theatre has been filed in the Circuit Court by Attorney John F. Logan, appearing for the Heilig Amusement Co. against the Associated Investment Co., owners of the building. The Heilig co. held a five years' lease, which had a little over two years to run when the city officials ordered the theatre closed. The specific purpose of the suit is to recover the $5,000 cash bond paid by the Heilig co. to guarantee the faithful performance of all the conditions of the lease. It is contended that all terms of the lease have been complied with by the Heilig co., and that they are not liable for being compelled by the city officials to abandon the theatre.

Walter Hoff Seely, manager of the Valencia Theatre, in San Francisco, Cal., was in Portland, 30, on his way to Seattle, Wash., to which place he was accompanied by Manager Geo. L. Baker, of this city. JOHN F. LOGAN.

COLUMBUS.

Charlie Stine Makes Them Laugh—Harriette Eastman's Miniature Minstrel Act a Hit.

The Rodericues Musical Stock co. presented Florodora, June 30-July 3, at Olentangy Park Casino, Columbus, O., and made a most creditable appearance. Lola Hawthorne as Dolores had by far the best part she has had since joining the co. She got all possible out of the role and sang pleasingly. Edith Bradford as Lady Holyrood was all that could be wished. Oscar Ragland scored his customary hit, while funny Charlie Stine was funnier than usual. The chorus was dressed in an elaborate manner and sang well. Week of 6 is their last here. Vaughn Glaser and his stock co. comes to the park, 12-17, for a five weeks' engagement. Fay Courteney, a local favorite, is with the co. playing leads.

Doris Darst and Dono Connent are wholly charming and perform cleverly in the local talent bill at the Southern. They are beautiful girls and would seem to have a bright future. Harriette Eastman was a hit in her miniature minstrel act and was given an ovation. Tod Hienmiller, who has a fine basso voice, sang. Bill Carney and Charles Dutcher were also on the bill. Managers James and Murphy are well satisfied with the large crowds in attendance.

Manning and Ford were the stars of the William Morris, Inc., bill at the Colonial. Others were Charlotte Coat and co., Herbert Terry and Marie Clark.

The Keith Quintette is winning more friends than ever through really good singing of high class songs. Manager Prosser spares no pains to do the thing right. JOSEPH R. HAGUE.

ST. PAUL.

A Contented Woman and the House of a Thousand Candles Were the Attractions Here.

The Neill Stock co. presented A Contented Woman, June 27-July 3, at the Metropolitan. It proved to be a drawing card regardless of the extreme hot weather. Mr. Neill assumed the lead in the very agreeable part, the rich man. He was very ably supported by Miss Chapman and Mr. Allison, who were exceptionally clever in their roles. In fact, the characters could not have been placed in better hands. The House of a Thousand Candles proves to be very entertaining. Mr. Neill again takes the leading role of Bates, and his acting is the best yet. The entire cast is very well placed, thus a polished performance, 4-10. They will present another comedy, The Man on the Box, 11-17. HARRY O. WILLIAMS.

BOSTON'S SUMMER AMUSEMENTS

Melodrama at Orpheum—Comic Opera at Bowdoin Square and Norumbega Park—Joan of Arc in Stock—Jay Hunt in Special Performance—Benton's Gossip.

BOSTON, July 12.—What would Boston dramatics do this Summer if it were not for the popular-priced stock organizations? They contrive to hold the fort manfully throughout the dull season, and they promise to have things their own way for some time to come.

At the Orpheum Lindsay Morison's stock company goes back to melodrama and revives The Ensign, which has been seen here repeatedly in the past as given by visiting combinations. However, it was a novelty as revived by a stock organization, and the various players of the Orpheum managed to give a presentation that compared effectively with any that had ever been given here by a combination. The scenic equipment also ranked well with any that had been seen here.

At the Bowdoin Square there was another revival of a success of more than a dozen years ago. This time it was The Wicklow Postman, which used to be given here in the days of the old Globe. The new generation took it well at the Bowdoin Square on the revival, and Frederick Van Rensselaer, Charlotte Hunt and the rest were well assigned in the cast. Mr. Van Rensselaer sang well, so that he joined the Chauncey Olcott-Andrew Mack class.

One goes out of town to find a new open air spectacle, which has been arranged at Wonderland in Revere. Ordinarily they have a pageant here at the close of the season, but this time it was near the opening. It is Cinderella, and it is given upon a stage erected in the middle of the boardwalk. James Gilbert, who has coached so many productions for the Vincent Club girls and the Hasty Pudding boys, has produced this with the aid of Walter Kee, a dancing master. The title-role is played by Irene Martin, who was at the Castle Square and revived Mary Young's big brother. Zuiu Strater is the prince, and the two sisters are Blanche Benton—no relation to my niece of that name—and Margaret Meredith.

Still another musical production holds the stage of one of the outdoor theatres, for Norumbega Park has its first comedy of the year in the presentation of In Mexico. This is another of the works of Matt Ott, the laureate of Chelsea, and it proved a lively show. The change from vaudeville was a welcome one for many.

Arrangements have been completed between John B. Schoeffel and Henry W. Savage so that the Tremont will be opened in the course of a short time. For many years Mr. Savage furnished the Summer attractions there, and he will be welcomed back again with pleasure. The name and nature of the production are still veiled in mystery, but it is more than probable that it will be one of the Viennese works for which Mr. Savage procured the American rights on his recent trip abroad.

The Majestic will be the next to fall into line, and that will reopen its doors Aug. 16 with The Beauty Spot and Jefferson De Angelis. But there has been one defection from the ranks of the Majestic, and Three Twins, instead of playing its engagement there, will come to the Boston, opening the season with a run starting on Aug. 23.

Henry Russell has a habit of cabling the engagement of an artist for the Boston Opera House just in time for the Sunday papers. This time is is M. Nivette, the basso, who is singing Savasto in The Magic Flute in Paris at the Opéra Comique, and who will make his debut here as the King in Aida.

Howell Hansel, the leading man in the stock company at the Orpheum, is so busy this season that he cannot spare the time for yachting that he has had in previous years, and therefore he has chartered his sloop, the *Yonkiona*, to Philip Chase, of Milton.

Edwin Mordant and his wife, Grace Atwell, came on to Boston last week after having closed the successful season with their stock company at Yonkers, N. Y. They both have many friends here in Boston, and they are being entertained by all on the occasion of their return. They will go to Portland and also to New Hampshire before it is time for Mr. Mordant to return to New York for his rehearsals in The Great Divide, in which he will again play Henry Miller's part.

The auction sale of the contents of the Cecil drew crowds to the hotel last week, and some bargains were obtained. It did not take long to realize that they were being bid in by friends in the interest of the consolidation of the Cecil and the Brewster. The two houses will be thrown together again, it is said, just as they were years ago, and the Washington Street floor will be used by stores, with possibly an irrigation station in the vicinity of the Park. It would not be strange to see a new entrance and a new front given to the Park in the near future.

Judge J. Albert Brackett has had his Summer home at Ossipee, N. H., burned to the ground last week while he was at Sag Harbor as the guest of Robert Edeson. His cottage was being occupied by several friends. Among whom were T. B. Lattier, business manager of the Colonial, and Dr. James H. Koch.

Joan of Arc made such a stir when it was given the performance at the Harvard Stadium that it was the most natural thing in the world that it should be taken for the regular stage. Enterprising moving picture men have already flashed it here, but Lindsay Morison is the first one to place it on the regular stage. He will give it at the Orpheum as the next production, and Edna Bruns will take the title-role, although she will not have to ride the big white horse the way Maude Adams did when she had her night of triumph at the Stadium. Howell Hansel will be in the cast.

Robert Stodart, the dramatist, was in town last week on a brief trip for business before he started to Nova Scotia, where he will spend his Summer in work upon new plays as well as in recreation.

William D. Andreas, business-manager of the Park, has started on taking the first part of his vacation at Fresh Water Cove, near Gloucester, Mass.

It was a pleasant and a graceful thing for Jay Hunt to come back to the stage last week so as to play the title-role in the third act of Rip Van Winkle at his daughter Charlotte's benefit. The young leading lady at the Bowdoin Square inherits her talents quite naturally, and of all his characters none was better than Rip. Miss Hunt played Salome in a new one-act play upon that dancer and her exploit.

Miriam O'Leary Collins is back at her home in Roxbury, detained there by the convalescence of her son Arthur, so that she cannot join her family at Kennebunkport for some time.

George W. Magee, the manager of the Grand Opera House, is at Plymouth for part of his vacation, and is sending his friends photo post cards showing him in the act of posing as a lobsterman.

Miss Jessie Eldridge Southwick met with a painful accident while she was on her way South to join her husband. She was in Washington at the time, and she is now at the Providence Hotel in that city receiving treatment.

One of the trips of the Boston Floating Hospital this week was given in memory of the late Charles H. Bond, and the money to provide the expenses.

Business was tremendous at the Orpheum throughout the week of Caught in the Rain, and several times the box-office line reached out to the sidewalk.

Vincent T. Featherston, treasurer of the Hollis, has taken a cottage at Kennebunkport and will spend his entire vacation there. F. C. Herrick, the ticket agent, and his family are near neighbors there.

Charles Harris, for so long on the advertising staff of the Boston, is going on the road. He will be ahead of The Old Homestead, in which E. L. Shader will play Josh Whitcomb, with the exception of one or two cities in which Denman Thompson will appear.

The Boot and Shoe Exposition on the esplanade on the Cambridge side of the Charles River is now in full swing, but the theatres now open do not feel the rivalry. The exhibits were slow in getting in place, but everything is fixed now. It will be closed before the dramatic season begins.

JAY BENTON

NEWARK.

Thomas Whiffen Quickly Found Favor at the Park—Tumbo Teddy in Zululand.

The Aborn Brothers could not have chosen a work more in harmony with the spirit of the Fourth of July celebration than The Sultan of Sulu, which they staged in the Olympic Park Theatre, 5-10. George Ade's humor was well appreciated by the audiences which filled the theatre. Thomas Whiffen, a newcomer at the Park, but a seasoned comedian, quickly won favor in the title role. Harry Llewellyn as Colonel Budd and William H. West as the Sultan's private secretary got a great deal of humor out of their parts. Harry Benham as Lieutenant Hardy sang himself into the good graces of his audiences with his excellent baritone voice. W. C. Welp as the insurance drummer and Fred Chapman as the Datto of Parang were well received. Pretty and charming was Countess Olga von Hatzfeld as the Colonel's daughter. Harriet Sheldon as Pamela Jackson seemed to realize the author's conception of the strong-minded spinster. As Chiquita, Carrie Reynolds danced and sang in a most satisfactory manner. Harriet Marlotte as the homely Galula was acceptable and certainly made good. Special scenery was used in staging the piece, and the costumes helped the pictorial effect. The Aborn Brothers offer for their sixth week, beginning 12, Princess Chic, which is presented for the first time by them, and will bring forth many favorites of their former casts, which includes Blanche Morrison, Forrest Huff, Henry Coote, George Shields, Fritzi von Busing, Thomas S. Van and Harry Llewellyn.

Manager Mumford presented Tumbo Teddy in Zululand by his musical comedy stock co. at the Arcade Theatre, 5-9. Harry Lander, Billy Allen, John Carroll and Lulu Keeley scored. Others on the programme were Fred and Grace Mantell and Mlle. Cleo. Notwithstanding the extremely hot weather, the little theatre is crowded at nearly every performance.

GEO. S. APPLEGATE.

ST. LOUIS.

Many Summer Attractions Flourish in St. Louis—Gossip of Actors.

ST. LOUIS, July 12.—In his second and last week at the Delmar Dramatic Pavilion, James O'Neill presented that classic, The Count of Monte Cristo, before very good houses. As the youthful sailor, Edmond Dantes, O'Neill is still wonderfully deceptive in quick countenance and elastic step; as the elderly abbe and count he is commanding and graceful as always. The support proved of first-class material; Charles A. Millward scoring a hit as Nortier and Frances Ring being equally praiseworthy as Mercedes. Walter Thomas did excellently as Walter de Moncrief, George Farren as Villefort and William McVey as Caderousse, the burly innkeeper, fell naturally into the two roles. As Fernando Frederick Paulding was fair, but good indeed as the dying Abbe Faria. Walter Higby as Morell, Alice Gale as Carcoute and Marion Willard as Mademoiselle Dauglars did faithful work. Thomas Meighan looked a good Dauglars, but hardly did himself and the part justice. The remainder of the cast was adequate enough. The scenery of this production was most effective, the prison scene and the forest scene of the last act being especially striking. The Delmar company has been much praised by Mr. O'Neill in the production of his favorite plays, Virginius and Monte Cristo. Certainly the combination of himself and his support produced vast results in his popularity for the short period of his stay.

Amelia Bingham, appearing in The Climbers during her closing week at Suburban Garden, rescored her old success in the part. Herself throughout, Miss Bingham is doubly effective as Mrs. Blanch Stirling through long familiarity with the role. The part of Dick Stirling received full justice from J. Gordon Edwards, manager-actor, in his first appearance of the season. Frances Nielson, Frances Sayre and Walter Gilbert as *post funereal* callers were effective. Marie Haynes acted well the part of the widow. The other members of the cast were competent. Miss Bingham is a lingering farewell. Nightly curtain speeches and aftermatinee receptions to admirers in a tent erected for the purpose on the grounds are marks of her popularity.

Delmar's Musical Pavilion opened last week with Raymond Hitchcock in The Mikado. Of necessity, Hitchcock was less effective than usual in the role of Ko-Ko because hampered by the demand for a humorous and English interpretation of an Oriental role. Being too thoroughly a Yankee, the comedian went as far as possible in the part, and from this point gave himself. Altogether, in his closing week, Hitchcock has well pleased the public. He had opportunities in many funny songs, of which he took telling advantage. Edward S. Metcalfe as the Mikado of Japan sang well, and the element of fun undiluted was created by his Umbrella Bearer, William J. Sloan. Carl Hayden as Nanki-Pooh and Alfred Cahill as Pish-Tush displayed excellent voice. Ann Tasker's Yum-Yum was naive and winning. Dorothy Webb as Pitti-Sing, sprightly as ever, and Rubie Leslie as Peep-Bo, the two sisters of Yum-Yum, scored. Elvia Crox Seabrooke as Katisha and Carl Gautevoort as Pooh-Bah did well. The production of Sullivan's old hit in stock proved wise, being well supported by the public. Ensemble work was cleverly arranged.

My Lady's Maid, at West End Heights, last week closed the musical comedy engagement at that place. Vaudeville will be the offering for the future. Lillian Herlein, the Berlin nightingale, had sufficient opportunity to use her amusing personality and her excellent voice. Mr. Rice as Smith, a nobleman, and Mr. Cady as Ham, furnished much amusement. Vanity was highly pleasing in her dances.

For Love of a Woman, an interesting melodrama, presented at Eclipse Park last week by the Arthur Stanley Stock company, was well received. Steady work in this line is being pursued by these players with great credit. The band concerts following the performance drew responsive audiences.

Bills last week: Delmar Dramatic, Nat Goodwin in A Gilded Fool; Suburban Garden, Wilton Lackaye in The Pit; Delmar Musical, De Wolf Hopper in Wang; Forest Park Highlands, vaudeville; West End Heights, vaudeville; Mannion's Park, vaudeville, band concerts and dancing; Lemp's Park, Signor Rienfeld's Lady Minstrels; Eclipse Park, Arthur Stanley's Stock company and band concerts.

De Wolf Hopper arriving at Delmar Garden last week in smiling mood took in the Pike inclusive.

James O'Neill returning late one evening last week to his dressing-room at the Delmar Dramatic Pavilion was seized as a bold burglar by an alert watchman. O'Neill believed the place burglar-proof thenceforth.

The announcement of The Pit for week of July 4 was the signal for a horde of studentry to apply for places as supers; fifty were engaged for the big "pit" scene.

Amelia Bingham closing at the Suburban Garden last week was given best wishes for success in her English debut at the Palace, London, where she is to appear in Cinderella, a pantomime performance.

James O'Neill was reported last week as saying that that week might be his farewell to the stage.

FREDERICK L. DOYLE.

PITTSBURGH.

The Davis Stock Company—A Little New Theatre—Notes.

PITTSBURGH, July 12.—The Harry Davis Stock company, at the Grand, presented today that very interesting play, The House of a Thousand Candles, which has never before been seen in this city. The members of the company were well cast. The stage settings were up to the standard of the management. Next week's bill is The Man from Mexico.

A little playhouse is to be erected on Centre Avenue, a short distance from the heart of the city, to be devoted to Yiddish players, and will have a seating capacity of about 500. A Cleveland booking concern has leased it for a term of years, and will present principally Yiddish vaudeville.

ALBERT S. L. HEWES.

WASHINGTON.

The Belasco Company Leaves—Eleventh Week of Opera.

WASHINGTON, July 12.—The Belasco Theatre Producing Company, organized for the purpose of presenting untried plays by unknown authors, closed its brief stay at the Belasco Theatre Saturday night after a three weeks' season of light attendance owing to the extremely hot weather. The company goes from here to the Van Cuyler Opera House, Schenectady, N. Y., for two weeks, on a guarantee, thence to the Apollo Theatre, Atlantic City, for four weeks, presenting the plays seen here: The Son of His Father, renamed The Ringmaster; the play without a title named here by vote, Two Women and a Man, and Miss Brown, Burglar, three plays that scored strongly as successes.

For the eleventh week of the musical season at the National Theatre the Aborn Opera company revives the popular favorite, The Belle of New York, which commences the week to a crowded house. The excellent production, numbered as one of this organization's most charming of light musical offerings, continues as entertaining as ever. The return of Edith Bradford for the role of Cora Angelique occasions an enthusiastic personal welcome. Miss Bradford in the prima donna contralto roles was a popular favorite for two consecutive seasons. The cast embraced Agnes Finlay in the title role, Robinson Newbold as Ichabod Bronson, Hermann Hirchberg as the polite lunatic, Karl Pumpernick; Harry Benham as Harry Bronson, Lester Brown as Doc Snifkins, Joseph Edmonds as Blinky Bill, Jean Moulan and Felix Fantus as the two counts, Ratsi and Patsi, and Carrie Reynolds as Fifi. Next week, The Bohemian Girl, for the final week of the season.

The eleventh week of the extraordinarily successful season of the Columbian Players at the Columbia Theatre is devoted to the presentation of H. V. Esmond's brilliant comedy drama, When We Were Twenty-one, scoring another distinct success with an audience that fills the theatre. Orme Caldara won strongly deserved praise for his admirable character acting as Richard Carew, and Julia Dean was charming in the role of Phyllis. As the "imp," Everett Butterfield, always bright and cleverly reliable, distinguished himself in the part by the excellence of his work. Other capital characterisations were the Sir Horace Plumber of Alexander Frank, the Col. Miles Grahme of Charles Lane, the Terence McGrath of Lawrence Eyre, the David Hirsch of Alexander Calvert, the Lord Dungalet of Charles Walton, the Mrs. Erickson of Clara Sidney, the Eileen O'Brien of Ethel Wright and the "Firedy" of Ruth D. Blake. Next week, Mrs. Temple's Telegram.

Thomas Chatterton, a popular favorite of the Columbus Players Stock company, closed his engagement Saturday to immediately join Fred Belasco's Stock company at the Alcazar Theatre, San Francisco. Mr. Chatterton is under re-engagement to William A. Brady for the part of the young mayor in The Man of the Hour for the coming season.

Five hundred cowboys occupied the gallery of the National Theatre Thursday night to witness The Yankee Consul, the guests of the Washington *Herald* and Manager Aborn of the company and Manager W. H. Rapley of the National.

Forest Huff and Mrs. Huff (Fritzi von Busing), two of the leading favorites of the Aborn season at the National, closed with regret their ten weeks' stay in Washington Saturday. After one week with the Aborn company in Newark Mr. and Mrs. Huff will rest for a brief period prior to rehearsals of A Broken Idol.

One of the song hits of The Yankee Consul was "I Love Thee," the work of two young Washingtonians, H. Kirkus Dugdale, who wrote the music, and Donald M. McLeran, who is responsible for the words.

The regular season of the Columbia Theatre commences Labor Day, Sept. 6, with Cohan and Harris, George Evans' Honey Boy Minstrels. Manager Fred Berger of this house in speaking of the big success of the Summer Stock, says that from the present outlook the season of the Columbia will be a continuous one, one leading into the other.

Marjory Romey, one of the cleverest of the Aborn choristers, who was forced to retire from the stage several weeks ago, as a result of illness, has rejoined the company for the remainder of the season.

JOHN T. WARDE.

TOLEDO.

The Aborn Opera Company Furnishes the Only Indoor Attraction.

The Farm abandoned vaudeville July 4 and substituted comic opera furnished by the Aborn co., with Bertha Davis in the leads. The Fortune Teller was the first offering, and was well received by good houses. There will be a change of opera each week, and also some of the principals will be brought on from the other Aborn cos. to give the operas the best possible interpretation.

C. M. EDSON.

PHILADELPHIA.

A Warm Week of Candida—Victor Herbert's Concerts—News.

PHILADELPHIA, July 12.—There is absolutely nothing new in the local theatrical world. Managers, their employees and nearly everybody else connected with the profession seem to have deserted Philadelphia for the Summer, the only ones remaining being those who have engagements here or are of necessity compelled to remain. Even the haunts of the "night owls" have been given the go-bye, while as for the Pen and Pencil Club, where the "boys" are wont to congregate and swap stories and drop a news item occasionally, it, too, tells us that the Summer season is now at its height. We have had pleasant weather all week, but those who were seeking amusement seemed to prefer open air entertainments, so that the parks and squares, where choice music can be found every afternoon and night, and the Hippodrome, have had the crowds, drawing from the combination (vaudeville and moving picture) houses.

Speaking of the Hippodrome reminds me that it has played the mischief with the uptown theatres, where business has fallen off to a marked extent. This is not only true of the smaller houses, but also of some of the more pretentious ones, including the Liberty Auditorium, which has closed its brief season. The Liberty, as well as the Hippodrome, is known as Nixon and Zimmerman property.

There is an interesting question being discussed here between real music lovers on the one side and students of music on the other. The subject might be said to be, "Is an orchestra the proper kind of a musical organization for open air concerts?" The affirmative side of the question is taken by the student of music. He argues that orchestral music is more beautiful, more artistic than that of a band; that it treats a theme in a manner impossible for a band. The lover of music, who can be found in numbers among the crowds who visit the parks afternoon and evening, are willing to admit these points; but that is not the real point of their contention, which is, that, unless one can be within a dozen or two yards of the music stand, the finest features of the number are missed—that is back of a certain distance, when the orchestra is playing some soft, low, dreamy music, as, for example, the overture to William Tell or Ave Marie, many of the most exquisite parts cannot be heard, hence the enjoyment of the entire number is spoiled. There is something in this argument, as was demonstrated at Willow Grove Park last week. Conductor Stock had a really fine programme—a highly classical one, but it was appreciated only by those who could hear distinctly, and they were in a large minority. Those in the rear of the music pavilion and those occupying the open air seats farther back only knew that the orchestra was playing by the motion of the conductor's baton or when the score called for the use of the reed and brass. The question is still being discussed.

The Thomas Orchestra ended its engagement at Willow Grove Park Saturday night, having been there four weeks. The first week of the engagement found the trolley strike in full blast, while unfavorable weather conditions made the second week, so far as attendance was concerned, almost as unsuccessful. Since then, however, there have been two weeks of good weather, and the attendance at the Park picked up wonderfully. Victor Herbert and his orchestra yesterday began his engagement at the Park, where he will remain a month. No more popular musical organization visits this city. Mr. Herbert is a very observant man as well as a skilled musician. In speaking of his visits to Willow Grove Park, which cover a period of several years, he says he has "observed with interest that the crowds have increased each season, a circumstance surely based upon the attraction which good music has upon them."

Lyman H. Howe, who remains at the Garrick this week with his "travel festival," will present an entirely new programme, including "Where Roosevelt Is Hunting in Africa," and twenty other subjects. Mr. Howe, through his business-manager, C. R. Hosworth, has invited the members of the Pen and Pencil Club and their families to be his guests at the Garrick this evening. Some special features are to be provided for their entertainment.

Colonel Sam Dawson, for two years business-manager of the Bijou, representing the Empire Burlesque Circuit, will go on the road next season in advance of Dave Marion's Burlesque company. The Colonel's successor has not yet been chosen.

Harry T. Jordan, manager of Keith's, has "hiked" it to the Maine woods, where he will spend his vacation and, incidentally, think out some new schemes to please his patrons.

Among those who have already signed with the "Bon-Tons" Burlesque company for next season are Will Smythe and Marie Hartman.

The Bijou has closed for the season.

Martorana and his band continue at Washington Park, as do Carl Edouardo and his fine organization at Woodside Park.

Beginning to-morrow, Oscar Hammerstein will try out voices for the chorus at the Philadelphia Opera House. The impresario will personally conduct the trials, assisted by Pianist Jacob Zuro, the New York chorusmaster, and several physicians, who will examine the throats of the applicants.

Charles Roberts Hopkins, a wealthy young Philadelphian and a member of an old Quaker family, has written an introspective drama, which has recently been professionally produced in Cleveland, under the name of In Glass Houses. It is said to have met with some success. Mr. Hopkins was with John Drew two years ago and has since played with other companies.

The Philadelphia Operatic Society will resume rehearsals Aug. 18, having discontinued activity during the hot weather.

Tom Waters will begin a season of thirty weeks in vaudeville at Keith's Aug. 2. Waters will be remembered as having done some exceeding clever comedy work in The Mayor of Laughland.

Frank Wakefield, who was the "dope" fiend in The Girl from Yama, is now one of the headliners at the Gayety.

While the attendance at the Chestnut Street Theatre last week could have been larger, those who did attend were given a rich treat, the attraction being Bernard Shaw's brilliant comedy Candida. It is just such a play as fits perfectly the abilities of the Orpheum Players, and they were, so to speak, in their glory. The work of George D. Parker cannot be too highly praised. As Marchbanks, the young poet who makes love to the clergyman's wife, he gave an interpretation that was at once convincing, so sincere and earnest was it. Leah Winslow, in the title role, was equally successful, her rendition of the part showing careful and intelligent study. Peter Lang played the clergyman in fine, manly style, and Robert Cummings increased his popularity here by the manner in which he acted the part of Mrs. Morrell's father. Harry Edwardes was the curate, the Rev. Alexander Mills. At both performances last Monday the Declaration of Independence was read by William Ingersoll with fine effect. This week, Nurse Marjorie, with Leah Winslow as the nurse. A Night Off will follow, July 19.

John J. Duffy will be seen this week at one of the Market Street combination houses in a one-act play written by himself. Mr. Duffy was formerly of the office force of the Walnut Street Theatre.

Theodore Harrison, the popular baritone, who began his musical career in Philadelphia, is reported to have made a highly successful debut in grand opera in the city of Terni, Italy. He was engaged for the season to sing the part of De Sirieux in the opera of Fedora by Giordana. In the second act the principal aria of the opera is written for the baritone. Mr. Harrison was required to repeat the aria every night during the season. JAMES D. SLADE.

MILWAUKEE.

The Shubert and Davidson Stock Companies Join Forces—Some Changes Noted.

The Summer stock war in this city has just been ended by the consolidation of the Shubert and Davidson Stock cos., the new organization to be composed of the most popular members of each and to continue through the Summer at the Davidson Theatre. The new co. will be known as Brown, Friend Stock Players, and will be under the personal direction of Arthur S. Friend. Sherman Brown, of the Davidson, is going to take a long vacation, and his interest will be looked after by William Schnell, who has been acting as business-manager and treasurer of the Davidson. Hugo Koch, who was formerly leading man of the Van Dyke and Eaton Stock co. at the Alhambra, will be the leading man, and Fanny Harts, of the Friend Players, will be the leading woman. Barry O'Neill, stage director of the Davidson, will continue the same as before, and Manager Brown has selected the following players to continue with the new organization: Robert McWade, Jr., Arthur Buchanan, Guy Coombs, William Mack, Jack Austin, Jane Gordon, Nellie Walters, Anna Brannaugh. The hold-overs from the Friend Players who will go with the new organization are as follows: Thomas Emory, E. W. Morrison, Wilson Reynolds, Claude Norrie, Gwendolyn Piers, Anita Van Buren. Salomy Jane will be the first play presented by the new co. and will open 12 at the Davidson.

Among those retiring from the two stock cos. are as follows: George Henry Trader, Ralph Kellard, Gertrude Dallas, Adelaide Keim, Beatrice Nichols, Thomas MacLarnie, Allen Murname, Chauncey Keim, Olive Oliver, Julia Blanc.

Little Lord Fauntleroy is the closing bill of the Friend Players at the Shubert, and opened matinee 5 to large house. This play gives a great opportunity for the exhibition of the remarkable talents of Milwaukee's well-known child actor, Jack Unerti. Fanny Harts plays the part of the mother in a very pleasing and sympathetic manner. George Henry Trader sinks his identity in the part of the irascible old Earl. Thomas Emory gives an excellent character study as Hobbs, the grocer. Gwendolyn Piers and Ralph Kellard contribute well played parts. Claude Norrie in a small part is excellent. Among others in the cast deserving of mention are Gertrude Dallas, E. W. Morrison and Anita Van Buren. The Friend Players will return to the Shubert in the Fall when the regular season at the Davidson opens. William Courtenay and Robert Warwick, who have been the popular leading men of the Shubert and Davidson Stock cos., made their farewell appearance July 4, and both were given enthusiastic send-offs.

After a long season of vaudeville, the closing week at the Majestic is celebrated by its entrance into the realms of musical comedy. The Golden Girl opened 5 to a large holiday audience. The play has been greatly improved upon since its premiere at the Alhambra Theatre last Winter, and Harry Stone plays the leading part, succeeding Harry Tighe, who appeared in the original production. If any one wants to see a good musical comedy and one that is very pleasing to the eye, The Golden Girl is recommended. Marie Flynn is the new prima donna with the co. Among the others in the cast who contribute to the success of the performance are Harold Crane, Hamilton Coleman, William Robinson, Katherine Bell, and James Bradbury. After the closing of this engagement 12 the Majestic will be dark for a short time, in order to permit of needed improvements and a thorough renovation.

Hugo Koch, who was the popular leading man of the Van Dyke-East Stock co. at the Alhambra this Summer, made his debut as leading man of the Sherman Brown Stock co. at the Davidson, and received a very cordial reception at the first performance of The House of a Thousand Candles 5. Robert McWade, Jr., is cast in the best part he has had since his engagement and makes the most of every opportunity. Adelaide Keim plays to advantage. Others in the cast who contribute well played parts are Thomas MacLarnie, Allen Murname, Julia Blanc, Arthur Pickering, Beatrice Nichols, Guy Coombs and Arthur Buchanan.

Ross Behne has been appointed acting manager of the Alhambra Theatre for the coming season. This is a well deserved promotion, as he has made himself popular with the patrons and worked up from the bottom, having started as usher at the Alhambra only a few years ago, and from there promoted to assistant treasurer, then treasurer, and last season acting as assistant manager. Arthur Mueller will act as treasurer for the coming season. Mr. Mueller's faithful and efficient services at the Alhambra and Majestic theatres have been rewarded by this promotion. Walter Steinmesh will continue as assistant treasurer.

Robert Beverung, who has been acting as treasurer at the Majestic for the past few months, has been reappointed for next season. Mr. Beverung is a very pleasing young man in the box-office and the Majestic patrons welcome his retention.

A. L. ROBINSON.

CINCINNATI.

New Orpheum Progresses—Said Pasha—Summer Notes.

CINCINNATI, July 12.—A rainy Fourth of July played havoc with hopes of the local park managers, who saw with what philosophy they could muster their anticipated holiday profits melt into nothingness, it proving on the whole the most melancholy holiday in local theatrical history.

The Hutchinson Musical Comedy company continues The Girl Untamed at the Lagoon for the second week to fair patronage.

Said Pasha was revived for the first time in many years in this city by the musical comedy company at Chester Park last night and interested a good sized audience. Phrynette Ogden has joined the company as prima donna. The Merry Widow Remarried will have a hearing next week.

Ida E. Murdoch, daughter of the famous tragedian, James E. Murdoch, died at the family residence here July 6, in her seventy-sixth year.

Lee Parvin was in town last week visiting relatives and securing printing for In Wyoming. Two companies of this successful play will be sent out this Fall.

An unusual honor has been accorded to the new Orpheum Theatre which is being erected on Walnut Hills by Col. I. M. Martin and which is to house the William Morris bookings. In recognition of the fact that its erection virtually marks an epoch in Cincinnati theatricals, it being the first hill top theatre here, President Roth, of the Chamber of Commerce, has appointed a special committee to attend the laying of the cornerstone, which will take place next week.

H. A. SUTTON.

SALT LAKE CITY.

Change in the Weather Was Like "Finding Money"—The Great Feast.

All theatrical houses dark June 28-3. An attempt was made to open the Grand, but it proved a failure. After the collapse of the Willard Mack Stock co. at the Colonial Mr. Mack pulled the co. together again and sent for Blanche Douglas, who was resting in Washington State. She came to help them out, and the play of In Missouri was rehearsed and billed at the Grand to open 4. The audience, which filled the house, waited until past nine o'clock, but no Mr. Mack. Manager Tensen announced that money would be refunded, and just as the lobbies were full of people Mr. Mack made up his mind to go to the theatre. When he reached the house the audience was stampeding for the box-office, and no show was given.

At the Salt Lake Theatre Polly of the Circus 5-7 to good business. The cooling of the weather caused by a rain-storm was like finding money to the theatre people.

The production of the new local opera called The Sphinx has been put forward to the G. A. R. week from the fact that every capable musician from the city and county has been engaged for other entertainment of visitors. It will probably be given in October.

An entertainment was given in the grounds of Temple Park June 30 at which 6,000 people over seventy years of age were given a sumptuous banquet under the trees and a choice concert in the great Tabernacle. This is one of the set holidays of the Mormons, and no distinction as to belief, race or color is drawn. Every aged father or mother, old maid, widow or bachelor is eligible to this feast of good things. The oldest person present was one hundred and two years old, and several hundred over ninety.

The pleasure resorts have had a big week, nearly all being packed continually.

C. E. JOHNSON.

SAN FRANCISCO.

Florence Roberts Well Received—Some Items of Local Interest.

Gottlob and Mark's house, The Van Ness, parts with charming Marie Doro this week. She left a very excellent impression on the patrons of that house, and on her return will no doubt do even better than on this trip. The Merry Widow, much advertised, will be here, and the advance sale of seats indicates large houses for the opening and also for the rest of the week.

The Alcazar has a prime star in Florence Roberts, who is drawing beyond all expectations in A Country Girl, preceded by the one-act play, Journeys End in Lovers' Meeting. Sapho is the next play billed.

The Valencia is running nicely with Cunningham in Arrah-Na-Pogue, and assisting him are Paul McAllister and George Osbourne. July 5 will see What Happened to Jones on the boards. Hoff. Seely, manager of this house, is now in the East to find new plays and players, and I am told that he is negotiating for Miss Anglin.

The Princess is still running grand opera to good business. Traviata, Mascagni's L'Amico Fritz, Fedora, Faust and Otello are the operas to be sung commencing 5. Managers Loverich and Campbell are kept very busy with the opera folks.

The Orpheum has a strong bill this week, and it will be continued next week.

Dick Jose and his co. of players gave Jane at a carnival in Marin County. He, of course, did the singing.

ITEMS.—Marie Doro is being claimed as a long lost daughter by a Mrs. Saunders, who lives at San Rafael, Marin County, Cal., just across the bay. It seems this woman's daughter left home for the stage some years ago, and she firmly believes that Marie Doro is she. But Marie says nay, being able to trace her folks to a city in the East, where they are still alive.

Samiloff will make his first appearance at the Princess in Rusticana.

The Colonial, on McAllister Street, near Market, has had its interior completely removed and only the bare four walls are standing preparatory to its rebuilding by John Court, who has a long lease.

Paul Steindorf, the famous leader of the old Tivoli, was given an ovation at the Greek Theatre, Berkeley, on his appearance as leader of a series of concerts given by the university.

Leo Cooper was invited to give a lecture at a temple, his talk being "Modern Views of the Merchant of Venice." A large house was interested.

The American, after finishing a satisfactory run of The Blue Mouse, will surely do well with Elinore Glyn's Three Weeks, which is billed for this house.

The new chutes on Fillmore Street will open 14 with improved trolleys and new concessions.

A. T. BARNETT.

PROVIDENCE.

Agnes Scott Now Leading Woman—William Mahoney a Baseball "Fan."

The Albee Stock co. presented a new leading woman in Agnes Scott for the role of Lavender Roit in Sweet Lavender at Keith's 5-10. Miss Scott has been with the Albee Stock for some seasons past, playing the ingenue roles with excellent satisfaction, and is therefore not new except in the line of leads to Providence audiences. The part is especially adapted for her initial debut, and an excellent portrayal was effected. Dudley Hawley contributed a clever bit of acting, and Berton Churchill, Louise Randolph and Helen Reimer were convincing in every respect. At the conclusion of the second act, July 4, Morgan Wallace read the Declaration of Independence and was received with enthusiasm. Merely Mary Ann 12-17.

In keeping with the patriotic spirit of the week, On Parole appealed to good houses at the Empire 5-10. The principal roles were in capable hands, and as Major Dale and Constance Pinckney, Severen De Deyn and Thias Magrane were at their best. John Lorenz, William Lackaye, and Morris Burr also appeared to good advantage. As a special feature Captain M. A. Kelley's Zouaves, who were especially engaged for the production, were seen in some well executed drills after the third act. Mr. Kelley also gave a satisfactory portrayal of the role of Captain Frazer. A Bachelor's Honeymoon 12-17.

Lisle Leigh after an absence of some few weeks returned to the Albee Stock co. 5, playing the role of Ruth Holt with good satisfaction. Miss Lisle also played the same role with the second Albee Stock co. some seasons ago.

Mr. William Mahoney, the popular ticket agent at Keith's, is an enthusiastic baseball fan. Upon the last trip of the Providence baseball team William accompanied them around the circuit in their private car as the guest of Manager Duffy.

HOWARD F. HYLAND.

BUFFALO.

Gertrude Shipman and Lawrence McGill Score a Big Success at the Lyric.

Clyde Fitch's The Truth was the play offered by Jessie Bonstelle and her players at the Star, 6-10.

Gertrude Shipman and Lawrence McGill scored a big success in The Girl from the Golden West at the Lyric, 6-10. This was without doubt the most pretentious stock production ever offered in this city and the management deserves to be complimented. The performance was excellent and at popular prices.

Victor Calvert is here for a few days.

P. T. O'CONNOR.

LOS ANGELES.

Peggy from Paris, The Lion and the Mouse and Three Weeks Seen Here.

The Princess Opera co. at the Mason, June 28-July 3, presented for the second week Peggy from Paris, a musical comedy of specialties in which Zoe Barnett as Peggy carried off honors in a very animated manner. Reginald Travers assumed the role of Captain Plummer in a very dignified style, and Mr. Stephens with his splendid voice was heard to advantage in several songs. Fred Mace and May Boley did the best possible in rather poor assignments. The chorus work was brilliant, and, taking the production as a whole, it was most acceptable. Next week the co. will be seen in The Umpire. This will close their run at the Mason, after which they will open at the Grand Opera House during the week of the Elks' visit.

The International Grand Opera co., an Italian organization now playing in San Francisco, will come to the Mason for a limited engagement about Aug. 1.

The Belasco Theatre co. commenced its third week in The Lion and the Mouse, June 28-July 4. The production was excellent and Florence Reed and Richard Bennett received much deserved praise. Interest is unabated and packed houses nightly mark the attendance. A Day and Night in New York will be the offering, 5-11.

When Knights Were Bold was the exceptionally clever play at the Burbank, June 27-July 3, with Henry Stockbridge in the role created by Francis Wilson. Mr. Stockbridge surprised his many admirers by giving them a most finished and snappy performance, undoubtedly the best he has yet attempted. Splendid support was given by the co. Sherlock Holmes was the bill, 4-11.

Three Weeks played its second week at the Majestic with apparent success as far as attendance is concerned. The grand opening of the Morosco Musical Comedy season commenced 4, with Harry Girard, Agnes Cain-Brown, Marie Nelson, Percy Bronson, Maybelle Baker, Henry Stockbridge, Edna Maison, Wm. Yerrance, Charles Giblyn, Louise Royce and a large chorus mostly recruited from the late Kolb and Dill organization in a big production of Sergeant Kitty. Elaborateness in all degrees is promised, and Mr. Morosco has never failed as yet to keep his promise.

Florence Reed will leave this city in about two weeks for a visit at her Summer home in Maine, and her place in the Belasco co. will be filled by Helen Holmes, recent leading woman at the Astor Theatre in New York. She will make her appearance in The College Widow. Miss Reed has finally been secured by Mr. Belasco to reappear at the Belasco Theatre in the early Fall, making her appearance in Du Barry.

We are sorry to announce that De Witt Jennings will terminate his engagement at the Belasco about the middle of July to accept an appointment with the Frohman forces. He will be succeeded by Sheldon Lewis. Charles Giblyn, now playing at the Burbank, will also join the co., and both will appear in The College Widow.

Wilmer Walter, who has been the principal in Ben Hur, has signed as second man with the Burbank co. He will take Byron Beasley's place while the latter is on his vacation.

The Grand Opera House is back at its old stunt of thrilling melodrama, such as A Man's Broken Promise, which was the bill June 27-July 3. There are about four acts of a little of everything which brings out the whistles and the hisses from the gallery gods, and in the vernacular, that means the show is "all right." A Girl of the Streets will follow.

The Elks' convention, which will be held in this city, 12-17, promises to be one of the largest herds yet rounded up, and a royal welcome is in store for them. The city is assuming a very decorative hue and visitors are beginning to arrive. DON W. CARLTON.

SPOKANE.

Long List of Attractions to Come—Some Interesting Items of News.

Harry C. Hayward, manager, announces that the Auditorium Theatre will open its season as a first-class house with The Gentleman from Mississippi, Aug. 27. The following attractions have been booked for 1909-10: A Knight for a Day, The Royal Italian Grand Opera co., The Girl Question, Polly of the Circus, The Cat and the Fiddle, Paid in Full, The Shepherd King, Chauncey Olcott, Commencement Days, Texas, E. Young co., Dustin Farnum, Victor Moore, Blanche Bates, King Dodo, Billie Burke, The Climax, Ezra Kendall, The Third Degree, The Traveling Salesman, William A. Crane, Max Figman, George M. Cohan, Marie Cahill, Blanche Walsh, Mrs. Leslie Carter, The Right of Way, Joe Weber, Top o' the World, David Warfield, The Merry Widow, The Jeffersons, Olga Nethersole, A Stubborn Cinderella, Louis James, Charles B. Hanford, The Virginian, Charles Frohman's co., Lambardi Grand Opera co., The Round Up, The Red Mill, The Thief, Grace George and Maude Adams.

The Spokane Theatre was dark, June 27-July 3. John Drew in Jack Straw, 5-6; Mrs. Fiske in Salvation Nell, 19-20; Marie Doro in The Morals of Marcus, 26-27.

M. B. Compton, director of the Orpheum Theatre orchestra, was elected president of the Musicians' Protective Union, Local No. 105, American Federation of Musicians. Other officers are: Charles Lombard, vice-president; Charles Whitehead, treasurer; Harry A. Driscoll, secretary, re-elected to fourth term; C. P. Graham, sergeant-at-arms; E. C. Dorsey, A. G. Reemer, H. A. Pruets, trustees; H. G. Bowen, J. S. Mc-Chesney, W. H. Requa, M. J. Cady, board of directors.

Advices have been received ni Spokane that John F. Cordray, formerly manager of the Columbia Theatre, now the Orpheum, has resigned as manager of the Grand Theatre at Portland, Ore., to go into business for himself. Harry L. Stone, composer and musician, and his bride, who was formerly Evelyn Comiskey, are visiting Mr. Stone's parents in Spokane. They were married at Portland. The bride was formerly a resident of Pendleton, Ore., and is no relation to Charlie Comiskey, owner of the White Sox baseball team of Chicago, as currently reported.

Anna Hellstrom, Swedish prima donna, assisted by the Swedish Glee Club and the Svea Singing Society, Prof. N. A. Krantz, director, is booked for a concert in the Auditorium Theatre, 27. W. S. MCCREA.

MINNEAPOLIS.

Edith Evelyn Again Captivates Her Audience—Excellent Work by Many Others.

The College Widow was given a creditable performance at the Metropolitan, 4-10. Florence Stone found a congenial role as Jane Witherspoon and Thurston Hall was a likable Billy Bolton. Francis Pierlot, Ray Baker, Pete Raymond, Florence Johnstone, Earle Gardner, Jack Belgrave, William Slider, Lewis Cody, Adelle Higgins and the others all scored, and the production was handsomely mounted. A Milk White Flag will follow.

At the Lyric, Sweet Kitty Bellairs furnished Edith Evelyn the opportunity of again captivating her audience with a fascinating portrayal of the Irish coquette. Lee Baker did excellent work as Verney, Julian Noa made much of Captain Spicer, and others who were prominent were John Alexander, W. H. Tooker, Frank Kingdon, B. W. MacQuarrie, Helen Wilton, Kate Blancke, Corinne Cantwell and Claire Colwell. The Mayor of Tokio will follow.

ITEMS.—It is possible that the Lyric Theatre will book the Shubert attractions next season. The stock co. is to close Aug. 1, and a short Summer season will be played. The attractions to come include Mrs. Fiske and The Blue Mouse.

Eda Von Luke (Mrs. Pete Raymond) has been engaged for the role of Princess Yetive in one of the Graustark cos. next season. Harrison G. Thompson, a local boy, has been engaged by Louis James for the coming season. CARLTON W. MILES.

INDIANAPOLIS.

Only Two Picture Houses Open Here—A New Play Noted.

But two of the five theatres in town are running moving pictures, the Grand and English's. After two weeks of pictures the Majestic closed early in June for the Summer. The Park, which has been taken over by the Shuberts, is also dark for the Summer. The Empire (burlesque) will undergo repairs before the opening in the Fall.

Your Humble Servant is the title of the new play written by Booth Tarkington and Harry Leon Wilson, which Otis Skinner will produce this season. Mr. Tarkington said he does not know where the play will be first produced, but said that it will probably be in some Eastern town.

Mrs. A. J. Tron, who for twelve years made her home at Fair Bank, at Fall Creek and Illinois Street, and who for four years, since the death of her husband, managed the place as an amusement park, moved her effects to the Denison Hotel several weeks ago. Under her management many delightful concerts by the great bands in the country have pleased thousands of Indianapolis people. Fair Bank passed into the hands of the St. Vincent Hospital at the close of last Summer, where their new hospital will be erected unless the city buys the place for a park, which is the talk at present. Situated on the bank at Fall Creek, Fair Bank is one of the most beautiful and ideal spots in the city. PEARL KIRKWOOD.

KANSAS CITY.

Parks Get All the Business Here—News of the Theatres.

The parks, which are reviewed under another heading, are the sole amusement places in Kansas City just at present, but a continued spell of very warm weather has made business very good at these resorts. Electric, Forest and Fairmount parks all had big pyrotechnical displays on the Fourth of July, and the crowds attending were among the largest in the history of each resort.

Martin Lehman, resident manager of the Orpheum Theatre here, has just returned from an Eastern trip and announces that the proposed new Orpheum will not be begun for some time yet and will not be completed in time for use the coming season, as was first announced. Ground may be broken for the new building before the Summer is over, but no effort will be made to complete the structure before September, 1910. The theatre is to be erected on the corner of Eleventh and Central streets.

Willis Wood, manager of the theatre of that name here, is a partner in the new Elms Hotel at Excelsior Springs, the famous health resort near Kansas City. John Emmke will be Colonel Wood's partner in the enterprise, and will manage the hotel.

Hiner's Third Regiment Band, Kansas City's crack musical organization, was the headliner of a big Fourth of July programme at Paola, Kan., on the nation's big holiday. D. KEEDY CAMPBELL.

W. A. BRADY INTERVIEWED.

Gives His Views on American and English Drama to a London Newspaper.

William A. Brady, who is now in London arranging for the appearance there of Grace George next season, has been interviewed by the London *Daily Express*. In his talk Mr. Brady drew some comparisons as to the reception accorded American plays and players in London and the presentation of English productions in this country. Some of his observations as to the theatrical conditions in the two countries are as follows:

"The reason that an American actor appearing in an American play over here fails is this: It is the ambition of every American star to make a hit in London, and he at once expects a success such as comes to Sir Herbert Tree and George Alexander. He forgets that their success has been a growth, something labored for, something gradually acquired. These things are not done 'overnight.'

"'Ah, but,' you say, 'why not? Sir Charles Wyndham goes to America with The Mollusc, and does succeed "overnight." The answer is just this," says Mr. Brady." "In America we know everything about you. A new production in London is dealt with at length the next morning in all American papers. You give the Thaw case at endless length, and how much space do you devote to the production of a new play by Gus Thomas or Clyde Fitch? We know everything about you. You know very little about us—except our scandals.

"We are just as conservative as you are—more so, I think—and Sir Charles Wyndham or Miss Ellen Terry succeeds at once because they have grown up with us just as much as with you.

"But you should do your utmost to wipe out this little soreness about 'prejudice,' not merely for a sentimental but for a practical reason. We are producing five playwrights to your one, and the time is not far distant when you will have to come to us for your plays. We are absorbing your plays. We are absorbing your dramatists, and—as in the case of Hartley Manners, whose plays are big successes in America—we are discovering talent which you have overlooked."

MRS. C. H. BLINN IS DEAD.

Mrs. C. H. Blinn (Nellie Holbrook Blinn), who died at San Francisco on July 5, was the mother of Holbrook Blinn, now playing with Mrs. Fiske in Salvation Nell, and the wife of C. H. Blinn, deputy collector of the Port of San Francisco.

Four weeks ago Mrs. Blinn saw her son at the Valencia Theatre in support of Mrs. Fiske, and was then so weak that she could watch the performance only from a morris chair, and one was put into a stage box for her use. Mrs. Blinn has been an invalid for many years, and it can be well imagined that witnessing the great success of her son did much to cheer her last days.

Mrs. Blinn was born in Salem, N. H., and at sixteen became a school teacher. Her first appearance was made in East Lynne, playing Isabel. Later she played with Barrett and with McCullough at the California and supported Barry Sullivan at the old Baldwin Theatre. She afterward became interested in politics and made many public addresses. Mrs. Blinn was the first woman to play Hamlet in America, and is said to have been David Belasco's first instructor in acting.

VETERAN ENGLISH ACTOR DEAD.

Charles Groves, who died at Pulborough, Sussex, England, on July 8, was sixty-six years old and had been on the stage since he was ten months old, his appearances continuing until last Summer, when he was seen in A Pair of Spectacles, supporting Sir John Hare.

Mr. Groves was born in Ireland Dec. 6, 1843, both his father and mother being actors. His first London appearance was in The Lost Letter. He came to America in 1887 and returned to London soon after, where he appeared in Uncles and Aunts. In 1890 he joined Sir John Hare at the Garrick, and as Gregory Goldfinch in A Pair of Spectacles, made the most pronounced success of his career.

Mr. Groves remained with Mr. Hare until 1905, and then appeared at Terry's and the St. James for two seasons. He accompanied Sir John Hare on each of his American tours.

NEW PLAY IN PORTLAND.

A new play by Sidney Sommers Toler, entitled Hiawatha, was produced by the Keith Theatre Stock company in Portland, Me., with the author in the title role, on July 5. The play was staged by Reynold Williams. Mr. Toler's plot is an adaptation from Longfellow's poem. The play is in a prologue and three acts. In the prologue Hiawatha is shown as an infant, and the first act presumes the elapse of eighteen years, the scene being the wigwam of Nokomis; the second portrays the wooing of Minnehaha, and the last act depicts the scenes of the famine in the land of the Ojibways.

A NEW MUSICAL COMEDY.

Klaw and Erlanger last week arranged for the production of a musical comedy entitled The Air King. The book and lyrics are by Harry B. Smith and the music by Raymond Hubbell. It will receive an early metropolitan production with a carefully selected cast and a large chorus. The stage settings and costuming are to be on an elaborate scale.

MORE OPENINGS ANNOUNCED.

Several dates set for the openings of the seasons at the various theatres have been announced during the past week, in addition to those already known. The Hackett will open Aug. 2 with Walter N. Lawrence's production of The Only Law, a new play by Wilson Mizner and George Bronson-Howard dealing with life here in New York. On the same night the Astor will open with Paid in Full as the first attraction, with a cast including Katherine Florence, Frits Williams and William Riley Hatch. Paid in Full will be followed Aug. 16 by The Man from Home, that Liebler play resuming the run interrupted by the hot wave of a fortnight or so ago. On Aug 16, too, the Hudson will open with The Third Degree, presented by the same cast which made the success of the piece at that theatre last season. On Sept. 6 Kellett Chambers' new play, An American Widow, will have its premiere at the Hudson, and this so it is announced from the Henry B. Harris offices, will be followed by On the Eve, an adaptation by Martha Morton of a German success by Leopold Kampf. Havana closed at the Casino last Saturday night to allow the performers a respite from the heat, and will reopen at that house Aug. 2. On that same night, too, another Shubert theatre, the Herald Square, will offer a musical attraction new to Broadway, A Broken Idol, with Otis Harlan, George Richards, Carrie Perkins, Alice Yorke, Birdie Beaumont, Otto Hoffman and Madge Voe in the cast.

INCORPORATIONS AT ALBANY.

The following amusement enterprises filed certificates of incorporation with the Secretary of State at Albany the past week:

Irving Place Theatre, New York; to produce all kinds of stage productions; capital, $1,000; directors, Edward C. Miller, August Koehler, Albert Miller, New York.

The Hudson-Mohawk Amusement Company, Green Island, N. Y.; amusement devices of all descriptions; capital, $5,000; directors, J. M. Wilson, T. A. Farrell, H. B. Marks, Troy, N. Y.

Exhibition Film Exchange, New York; to manufacture motion picture films; capital, $30,000; directors, Albert Pradel, Morris Levy, Isaac Cohen, New York.

The Pines Recreation Company, Green Island, N. Y.; amusement devices and enterprises; capital, $5,000; directors, J. M. Wilson, H. B. Marks, Troy, N. Y.; R. N. Van Der Voort, Cohoes, N. Y.

The Theatre Mirror Publishing Company of New York has also been incorporated, having a capital of $12,000, and formed for the purpose of publishing periodicals, newspapers and books. The following are named as directors: Abraham Goldknopf, New York; Harris Sirk, Louis F. Cohen, Troy, N. Y.

WANDA ARRIVES SAFELY.

Klaw and Erlanger recently purchased Wanda, a little elephant, from the Zoological Park in Cincinnati, for the important role of Imogene in their production of The Circus Man, soon to be put in rehearsal. The pachydermous lady is said to be an extremely clever ingenue, having made something of a hit as a trombone soloist in a soubrette role in the Cincinnati spectacle, Marco Polo. She plays, too, upon the French harp with much delicacy and expression. But she is chock full of temperament and consequently is ofttimes eccentric, with the result that on her journey East she eluded her maids and attendants and went astray. She was finally located at the Union Stock Yards in Chicago, where she was being excellently cared for by the superintendent, who had fallen victim to her charms. However, her experience had quite unnerved her and she was forced to continue her journey under the constant care of Dr. M. J. Potter. Really quite unstrung, she is now resting in New York until such time as Klaw and Erlanger see fit to call her for rehearals.

MABEL ROEBUCK FOR IDOLS.

Mabel Roebuck, last seen here a few weeks ago in support of Mr. Dodson at the Gaiety Theatre, as Ulrica Cotswold in The House Next Door, has been engaged by Walter N. Lawrence for the role of Irene Merriam in Idols, a dramatization by Roy Horniman of W. J. Locke's novel of the same name. The play will be produced by Mr. Lawrence early in October. Miss Roebuck, by the way, was the Princess Flavia when James K. Hackett revived The Prisoner of Zenda at the Hackett Theatre last Spring.

MR. WARFIELD'S SEASON.

David Warfield closed his season at the Teck Theatre in Buffalo July 3, having played continuously since Aug. 17, 1908, when he opened his season at Elitch's Gardens in Denver. During that time Mr. Warfield has played in twenty cities, from San Francisco to Boston, and including two engagements in New York. He appeared in only two pieces, The Music Master and A Grand Army Man. The actor sailed from New York last week for a Summer European holiday.

NEW MUSICAL PLAY FOR SHUBERTS.

Under the title of The Dancing Dragoons, the Shuberts will produce a musical comedy in Philadelphia about the last of this month. It is an adaptation of a German play called in the original Die Herbstmanoever. Music is by Emrich Kalman and libretto by Karl von Barony.

GUSTAVUS LEVICK DEAD

A ONCE NOTED ACTOR, LONG AN INVALID, PASSES AWAY.

He Was Contemporary with Maurice Barrymore and Rivaled That Player as a Popular Leading Man—A Brilliant Career Cut Short by Illness—Famous as the Cripple in The Two Orphans and in Other Roles.

Gustavus Richard Levick died at St. Vincent's Hospital, New York, at 6 o'clock p.m. on July 8. He had been in poor health for years, his ailments being asthma, gastritis, kidney and liver troubles.

Mr. Levick entered St. Vincent's Hospital, in West Eleventh Street, New York, May 26, 1909, as a guest of The Actors' Fund. He did not eat solid food from that day until he died, July 8, 1909. He was literally skin and bones when he died, too weak to sit up in bed. He was nearly blind, too, for his eyes, always beautiful to look at, were poor for useful purposes. Just before he passed away he whispered to me that he was "glad to go down the hall" that night, "and out into the Great Perhaps." Then he asked me to "fix" him "comfortably," and "cover" him, as "I am very cold, John." Mrs. Levick, a miracle of devotion, loyalty and tenderness for the past ten years, and I fixed him. He never again moved. He died an hour and a half later, at 6 p.m. He was buried from 241 West Twenty-third Street yesterday, July 11. The interment was at Woodlawn, in the family plot.

Less than twenty people attended the simple ceremony, which was held at two o'clock yesterday afternoon. All of the family were present with the exception of the son, Gustavus Levick, Jr., who was attacked by appendicitis on Saturday and whose recovery is said to be doubtful. Among the others present were Charles King, Claude Gourand, H. Bratton Kennedy, and Mary Hawes.

Gustavus Richard Levick was born in New York city, near Jones' Wood, at about Sixty-ninth Street and the East River, when that spot was a fashionable quarter of the town, March 10, 1854. When he was four years old his father died. His father and Milnes Levick were close friends, and after his father's death Milnes Levick, having lost his own little son, who was about the age of Gustavus, adopted the latter. Gustavus Levick always said that Milnes Levick was the only father he had ever known, and that he never knew that Milnes was not his real father until he was eighteen years of age, when it came to him with a shock.

Hearing nothing but theatre and dramatic are talk from C. W. Couldock, his father and other actors in his home until he was eighteen, Gustavus was as familiar with things theatrical at that age as any veteran; and he knew by heart such parts as Falconbridge, Hotspur, Prince Hal, Laertes, Macbeth, Macduff, Romeo and Hamlet long before he was twenty-one. He therefore, at seventeen, in 1871, drifted naturally to the stage, making his first appearance in that year in Cincinnati with Janauschek, at Pike's Opera House, playing the Spanish Ambassador in Mary Stuart. He had thirty-two lines and was on only in Act II. On the third night of his first engagement Gustavus appeared in Elizabeth, in another small part, and then doubled Ross and Lenox in Macbeth. He played all that season with Madame Janauschek. The season of 1872-3 saw him at the Globe Theatre in Boston as second walking gentleman, in which he supported such stars as Boucicault and the elder Sothern. The next season found him again with Janauschek, toward the end of which he played Cromwell in Henry VIII at Booth's Theatre, New York, to Janauschek's Catherine and Milnes Levick's Wolsey, on his twentieth birthday, March 10, 1874. The season of 1874-5 found him at the Boston Theatre as walking gentleman, when in the second play of the season he was promoted to juvenile parts. The first play in which he appeared at the Boston was The Streets of New York, with Frank Mayo as the star, Badger. Gustavus playing Paul Fairweather. He was the original Robert Ffolliott in Boucicault's Shaughraun at the Boston, Maurice Barrymore being the original Captain Molineux. It was Barrymore's first regular appearance in this country. He had appeared as Ray Trafford in Under the Gaslight for the benefit of C. Leslie Allen, Viola's father. In Belle Lamar, one of the first Civil War plays (written by Boucicault) Gustavus made his first hit as Patrick Henry Stuart. Boucicault, on the strength of Gustavus' hit as Patrick Henry Stuart and Ffolliott, engaged him, two seasons later, as the leading juvenile of his new comedy, Marriage.

While at the Boston he supported such stars as Frank Chanfrau, Mr. and Mrs. Barney Williams, Booth, Barrett, and Fechter, playing such parts as Laertes, Bassanio, Horatio and Jerry Sleepers. He was Fechter's Horatio, Booth's Laertes, Barrett's and Booth's Bassanio, and Chanfrau's Jerry Sleepers 'n Kit. That was before he was twenty-two. Mr. Levick said that Fechter's Hamlet was the greatest he ever saw—the only flesh and blood Hamlet who forgot all his troubles the moment he saw Horatio. He also thought that Barry Sullivan's Richard III the greatest he ever saw. It was old-fashioned and conventional but great, rugged, fierce and overpowering, but lacking the intellectual finesse of Edwin Booth's. He played Captain Vernon at the Boston, with Sothern, in Our American Cousin. That was the part his father, Milnes Levick, originated at Laura Keene's Theatre, on Broadway, New York, years before. He also supported at the Boston Maggie Mitchell, Lotta, John E. Owens, McCullough, Joseph Jefferson, and George Reignold, the latter in his sensational Henry V.

In 1875 Gustavus became the talk of Boston. His picture, by Warren, was in nearly every shop window, many albums of the town, and in the *New York Weekly*, as the hero of a thrilling story by the Laura Jean Libby of that day. His hit was in The Two Orphans, in which he played Pierre, the cripple. He was then far and away the handsomest man in Boston, or on the American stage. He had golden hair, violet eyes, a peachblow complexion, small feet and hands, regular features, a Phidias profile, was compactly put together, lithe as a panther, spirited, fiery, aristocratic and as proud as a couple of devils. The writer, then a small boy at the Boston, was his silent and awestruck adorer, never tiring of watching him from the wings, and used to follow him and Barrymore for blocks, just to look at them and catch their words and laughs. When Gustavus and Maurice walked along Washington and Tremont streets there was more craning of necks than, it is safe to assume, there has ever been since in Boston. Barrymore was dark, Levick light, and the contrast was striking. Levick as the cripple was ideal. His beautiful voice when he spoke to Louise (Kate Claxton) thrilled everybody in the audience, and many went again and again, "just to see Levick." Mrs. Thomas Barry was the Henriette. The Two Orphans ran fifty nights at the Boston—a big run in those days—and the salary of Gustavus was increased from $25 to $30 a week.

A. M. Palmer borrowed Mr. Levick after the fifty nights' run of The Two Orphans to play the cripple for one week at the Brooklyn Park Theatre the season before it was burned. (It was burned in December, 1876.) Harry Murdock, who succeeded Mr. Levick as Pierre, was burned in that fire.

After that week's special engagement Mr. Levick returned to the Boston and remained until 1877, when he went with Boucicault, in Marriage, which ran only seventeen weeks. In other words, it was a failure, as Boucicault was not exactly the man to write a fascinating play upon that sacred subject. After the Boucicault engagement Mr. Levick came to New York to support Maggie Mitchell at the Standard—now the Manhattan—Theatre in juvenile parts. He made such an impression on William Henderson, the then manager of the Standard, that he was engaged for the following season to play the juvenile part in Mr. Henderson's Almost a Life. The season of 1879 he supported Adele Belgrade, at the Fourteenth Street Theatre, in As You Like It and The Hunchback, playing Orlando and Sir Thomas Clifford. He made a royal impression as Orlando, and none better has been seen in this country. He seemed to have been born for the part. W. E. Sheridan was the Jacques in As You Like It, and he said that Mr. Levick was the ideal Orlando, and Joseph Jefferson said that he was one of the finest readers that he had ever heard.

He was then (1879) twenty-five, and engaged to support Edwin Booth at the Grand Opera House. He played with Booth Du Maurat, Laertes, Gratiano and Delaquer in The Fool's Revenge. It was a four weeks' engagement. Then he became Lawrence Barrett's leading man, and was to retain Booth, but Henry E. Abbey engaged Mrs. Bowers, and she stipulated that her husband, J. C. McCullom, should play Booth's leads—and that settled Mr. Levick's hopes.

Then came a two years' engagement as Lord Travers in Hazel Kirke at the Madison Square Theatre in 1880. He remained only a year and a half at the Madison Square, when he went with Bartley Campbell in The White Slave, playing the tempestuous Clay Britton at $150 a week, an increase of $120 a week in three years. Playing leads with Booth and Barrett, by the way, his salary was only $75 a week. But his salary at the Madison Square was $100 a week for the first season: $150 for the second in Hazel Kirke. He was in The White Slave, in which he again made a hit, for six weeks, at the Fourteenth Street Theatre, when he became sub-star in Youth, playing Frank Darlington, at Niblo's Garden.

Oct. 2, 1882, he was engaged by J. H. Haverly, on the demand of Bartley Campbell, at $200 a week, as leading man of the California Theatre, opening in Campbell's The White Slave, which had a long run. In the original production of Siberia, at the California Theatre, Mr. Levick was the hero, Nicolai. Bartley Campbell said that Mr. Levick could "bring a curtain down better than any darned actor in America." Those who knew Bartley can almost hear him say it. There was not a trick of the stage of which Mr. Levick was not past-master by that time, and no actor could work up a scene as well as he to a climax, the veterans not having the fire and ambition to try; and woe to the actor who tried to "hog" a scene from Levick!

After the run of Siberia, Levick closed at the California as Michael Strogoff, and came to New York, to the Fourteenth Street Theatre, in Siberia, and closed the season there.

He was engaged as leading man to support Clara Morris, at $225 a week, in October, 1883. Miss Morris' repertoire was Camille, Article 47 and The New Magdalen. Miss Morris said that he was the best Julian Gray (in The New Magdalen) that she ever had. He was one season with Miss Morris.

In 1884 he appeared in the leading part of The Seven Ravens at Niblo's. It was a failure. Then he was engaged to star jointly with Maud Granger in Lynwood. Then came a short re-engagement with Clara Morris in Brooklyn. Then he played King Louis in a forgotten opera at the Casino, New York, and then (in 1886) he became Tom Keene's leading man. In 1887 he played Pierre, in Zitka, a Russian melodrama, at Miner's, in the Bowery. Then a short season on the road, then to California with Zitka. For nearly two years he remained on the Coast—till 1899. During his stay in California he played in San Francisco and other cities Jean Reneaud in A Celebrated Case, and the leading parts in La Belle Russe, Harbor Lights, The White Slave, Hoodman Blind, Jack Cade and Damon and Pythias. He returned to New York in August, 1889, where, at the Standard Theatre, he in the early season of 1889-90 played in Harbor Lights and Hands Across the Sea. In the Spring of 1891 he played the leading part in Sydney Rosenfeld's The Stepping Stone. It was a good company that supported him: Rose Eytinge, Louise Balfe, Linda Dietz, Robert Taber, Charles Dickson, Thomas Seabrooke and Frederic De Bellville. It had a run of four weeks, and then went on the road. In the Fall of 1891 Mr. Levick played Clemenceau in The Clemenceau Case, at the Standard under the management of W. A. Brady, and the leading part in Thou Shalt Not at the Union Square until W. A. Brady, the manager, was shocked and horrified at the authorities that closed him up on account of that play's immorality. That was in the Fall of 1891. He did little after that, but is remembered as Joseph Jefferson's leading man in the middle of the '90s. Milnes Levick died in 1897 and left Gustavus about $50,000. Since that period he has not been seen on the stage. He should have died the leading American actor, and it was his own fault that he did not.

When I think of Gustavus Levick as I saw him for the first time, as the cripple in The Two Orphans, at the Boston Theatre, when I was a boy there in 1875-6, and remember his wonderful beauty and splendid talent, and recall his magnificent opportunities with Mr. Booth, Mr. Barrett and Miss Morris, Kit Marlowe's lines from the chorus in Faust come to me:

Cut is the brand that might have grown full straight,
And burned is Apollo's laurel bough,
That some time grew within this learned man.

And then, as I looked my last upon his pure calm dead face and his last five awful years swept by in grim procession, I said with Walter Savage Landor:

Beyond the arrows, shouts and views of men.

JOHN E. WARREN.

MISS MANNERING SAILS.

Among the passengers on the *Cedric*, sailing last Saturday morning, were Mary Mannering and her little daughter, Elise, accompanied by Mrs. L. E. Wells. Miss Mannering will return to New York in about four weeks, when she will begin preparations for her next season's tour.

GREEN ROOM CLUB'S DRESS REHEARSAL.

The seventh annual midsummer dress rehearsal of the Green Room Club will be given at Asbury Park July 24. Among those who will appear are James O'Neill, George Cohan, Raymond Hitchcock, Harry Bulger and John E. Henshaw. The club's annual clambake will be held at the Avon near Asbury Park, on July 25.

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GEORGE M. COHAN'S TOUR.

George M. Cohan will inaugurate his season in The Yankee Prince in New York Sept. 6, and after a fortnight's engagement here he will go to the National Theatre, Washington. On Sept. 27 he will leave Washington on a lengthy tour, his first stop being Richmond, Va., thence South to New Orleans with engagements at the more important points between these two cities which will cover a period of two weeks, thence through Texas, Oklahoma, Arkansas, Missouri, Nebraska, Colorado, Utah and the Pacific Coast from Los Angeles to Tacoma and Seattle, and finally reaching St. Paul about the first of the new year. The trip will cover more than 29,000 miles.

THE SAVAGE ACTIVITIES.

Rehearsals for Henry W. Savage's production of The Love Cure, the piece announced to open the New Amsterdam Theatre, Aug. 30, are now under way in the concert hall at Madison Square Garden. The Gay Hussars, another Savage production to be seen in the early Autumn, is in rehearsal at the Garden Theatre. In the meantime The Florist Shop continues in busy rehearsal on the stage of the Liberty. And the title role in Madame X, by the way, another of Mr. Savage's next season's offerings, from present indications, will be played by Dorothy Donnelly.

SHAW'S NEW PLAY PRODUCED.

George Bernard Shaw's latest play, Press Clippings, which was forbidden public representation by the British censor, was produced privately in London on July 9 at the Court Theatre.

The criticisms declare it to have been admirably acted, and that it received much applause.

All of the London critics unite in declaring there was no justification for its interdiction by the censor.

A PLEASANT CLUB ROOM OPENED.

The new club room, presented for one year by the American Academy of Dramatic Arts to the Society of the Alumni, was informally opened to members on the afternoon of July 2. All who attended were greatly pleased with the artistic furnishing, the delightful situation and the opportunity for social and fraternal interest which the room affords. Interesting pictures adorn the walls and call to mind many notable events in the history of the society.

Alfred Young sent a large bouquet of beautiful flowers to the President of the Academy and the Alumni, and the library table was made still further attractive by current magazines given by Wales Winter. Florence Auer, the Secretary, sent from Albany a cordial message of greeting and pleasant anticipations of the value of the room to the society and her regrets that she could not be present.

Since the opening date several members have added their signatures to the register of the society, and on Tuesday, July 13, at five o'clock, the President will meet informally those members of the Executive Committee and of the graduating class of the Academy, 1908-1909, who are now in town. Plans are under consideration for a reception to the President of the Academy in October, as a notable celebration of the twenty-fifth year of the Academy, and the cordial interest of all members will result in a brilliant occasion long to be remembered with keen pleasure.

From time to time special events of interest to members will tend to deepen the bond of good fellowship and stimulate combined effort in the best interest of the drama, and all members of the society when in New York will benefit in varied degree by the frequent use of this homelike and sunny club-room.

NEW AMERICAN GRAND OPERA.

Oscar Hammerstein has accepted and will produce in January an opera called Natoma, written by Joseph D. Redding, with music by Victor Herbert.

The opera is set in the year 1830. The first act is laid on the Island of Santa Barbara, two hours' sail from the mainland. The second act is in the plaza of the town of Santa Barbara, in front of the old mission.

The concluding act portrays the inside of the mission. Principal characters are Don Francisco de la Guerra (basso); his daughter, Barbara (soprano); Natoma (mezzo-soprano), Indian girl, and Lieutenant Paul Merrill (tenor), a young officer of the United States Navy.

MUSICAL COMEDIES FOR LEW FIELDS.

Lew Fields will produce two new musical comedies next season for which Victor Herbert will write the music. One, for which Edgar Smith will write the book and George V. Hobart the lyrics, will be used for Mr. Fields' own starring tour.

The other, for which Mr. Herbert will write the music and Mr. Smith the book also, will be used for a well-known star whose name is to be announced later.

In addition Mr. Fields will present a revised version of Algeria under the title of The Rose of Algeria.

CALVIN HEILIG SUES FOR $5,000.

Calvin Heilig has instituted suit to recover $5,000 in the State Circuit Court at Portland, Ore., the Associated Investment Company being defendant. Mr. Heilig was lessee of the Heilig Theatre, which was closed by the building authorities, and Mr. Heilig claims that the lease was thus broken through no fault of his, and wants to get back the $5,000 he deposited as security for the rent when he first took the house.

IRVING PLACE CONTINUES GERMAN ART.

It is announced that Theodore Burgarth and Karl Wilhelm, of the Neue Schauspielhaus, Berlin, will manage the Irving Place Theatre next season.

It is probable that the opening play will be Kabale und Liebe, which E. H. Sothern played in an English version last year.

The plays presented will run the gamut from tragedy to the lightest of operettas.

MISS D'ARMOND REPLACES MISS CLARKE.

When Marguerite Clarke retires from the cast of The Beauty Spot, Aug. 16, Isabelle D'Armond will replace her as Nadine in the De Koven opera.

JAMES ROSEN IN HAVANA.

The Children's Society having forbidden the further appearance of Bobby Fuehrer at the Casino during the Summer, James Rosen, the midget, was secured for the part. Mr. Rosen made his first appearance in Havana on Wednesday night.

DICKENS' GRANDCHILDREN PENSIONED.

Among the latest civil list pensions granted are $125 a year each to Mary, Dorothy and Bessie Dickens, granddaughters of the late Charles Dickens, in recognition of the literary eminence of their grandfather.

SHUBERTS BOOK LOUISVILLE HOUSE.

The Shuberts announce that they will book attractions for the Masonic Theatre, Louisville, Ky. Extensive alterations are now being made in the house, and it will open about the middle of September.

SHUBERTS GET MONTREAL.

The Shuberts have leased the Princess Theatre, Montreal, for a term of ten years, and the annual rental is said to be $26,000. Possession is to be taken on Sept. 6.

NOTES OF THE AIRDOMES.

At the airdome, Fort Madison, Ia. (W. E. Ebinger, manager), Black Patti company, June 24-27, played to small house. Moving pictures, June 28-July 3, fair houses. Wilbur Kingsley company billed for two weeks, July 4-18.

At the Iris Airdome (F. W. Robinson, manager), Durant, Okla., the Edwards company pleased good business, June 28-July 3, with Old Arkansaw, Polly and I, The Missouri Girl, Wild Oats, Ecile's Girls and Taming a Wife.

At the Majestic Airdome, Shawnee, Okla. (G. M. Small manager), Edwin Barrie Stock company, June 28-July 3, played Devil's Web, Down Where the Cotton Blossoms Grow, Nebraska, Sultan's Daughter and Ten Nights in a Barroom, pleased to fair business.

At Frank Rich's airdome, El Paso, Tex., Morris B. Streeten's Musical Comedy company presented travesties on popular comic operas, June 27-July 10, opening with The Isle of Ping Pong, followed by The Mascot and Pinafore. Libby Blondell and Blanche Bryan made decided hits. Other members of the company are William Wag, Aubrey Carr, Benton Hinton, Ernest Winters, Genevieve De Lacom, Willella Redmon and Gladys Webster. Attendance large and increasing nightly.

At Brown's airdome, Cleburne, Tex. (J. R. Johnson, manager), June 28-July 3, Redick company played Retribution, The Old Sexton, Monte Cristo, East Lynne and Pink Marsh; performances pleased; fair attendance. Jack Noon, of old-time minstrel fame, is a member of the Redick company.

At Clifton Airdome, Tucson, Ariz. (F. Linton, manager), moving pictures and illustrated songs by Fannie Brondridge pleased good business, July 3-10.

The Harrington Stock company did a capacity business at Taylorville, Ill., June 26-July 3, in their large canvas pavilion, and presented The Golden West, A Gentleman Burglar, Girl from Tennessee, A Woman's Struggles, The Vendetta, The Fool and the Widow, My Little Pard, In the Toils, East Lynne, Wanted, A Wife; A Farmer's Daughter and The Vampire. The company consists of twenty-eight people, has band and orchestra. Ernest A. Harrington is owner and manager; James J. Winters, stage director; Howard Barnes, leader of band and orchestra; T. E. Hiley, carpenter; Jim Patton, property man. Cast: Beatrice Kinney, Helen Amelia Reid, Naomi Harrington, Willie Harrington, Maude Claytop, Elsie Barnes, Lawrence Gordon, F. E. Clayton, W. C. Hodges, F. C. Ragsdale, B. Grubbs, A. E. Feltz, O. P. Hart, H. O. Pennick, Geo. La Val, Alfred Garrison, Pierce McClary, Chas. Dodson.

At the Fort Scott, Kan., airdome (Harry C. Emrich, manager), The Bailey-Lockwood company, June 28-July 12, presented The Man from the West, Church and Stage, Whose Baby Are You? and A Kentucky Romance; good company and business.

At the Norristown, Pa., airdome (A. Sabiosky, manager), vaudeville and moving pictures, to good business, July 5-10.

At Washington, Pa., Airdome Amusement Company (A. D. Mair, manager), Taylor Stock company opened here for two weeks' engagement, June 28-10; fair company and business. Clara Turner, July 12-24; North Brothers' Comedians, July 26-Aug. 14; Harcourt Comedy company, Aug. 16-28.

At Clark's airdome, Jacksonville, Fla., The Gay Miss Rush Musical Comedy company, July 19.

At Columbus, Kan., McGhie's Airdome (W. E. McGhie, manager), moving pictures only, June 28-July 3, to fair business. Lillian Marr Repertoire company, July 5-12, instead of National Stock company.

At Jonesboro, Ark., Olympic Garden Airdome (Bleich and Mack, managers), The College Girl Musical Comedy company, July 5-12. Opened to good house with only fair performance.

At the airdome, Omaha, Neb., the attraction of the Hillman Stock company is Dr. Jekyll and Mr. Hyde. In spite of the inclement weather business is quite satisfactory July 3-10.

The airdome at Winston-Salem, N. C., had an excellent bill on for the week of July 5, which included Ruth Chandler in her comic sketch and singing; L. A. Howard, the crayon artist; Mlle. Alma, who possesses an excellent voice, also dancing and acrobatic comedienne; Tom Fogarty has been secured for the season, and he is greeted at every performance by an appreciative audience.

At the Little Rock, Ark., airdome (Fred Pennel, manager), North Brothers in Pardners, Amy at the Circus and Molly Bawn, pleased good business, June 28-July 3. The Albert Taylor company, July 5-12.

MARC KLAW RETURNS.

Marc Klaw, of Klaw and Erlanger, returned to New York Sunday on the *New York* after a tour taking him through Spain, England, Belgium and France. He has been abroad since May 1. Mr. Klaw announces that the new musical piece now in preparation for Mlle. Genee will be one of the finest things of its kind ever offered here. As announced previously in THE MIRROR, the dancer's uncle, Alexander Genee, will come to this country in September to drill the ballet. Mr. Klaw in speaking of matters theatrical on the other side, said that Fred Terry, Lewis Waller and Julia Neilson would probably come to this country shortly.

FLORENCE ROBERTS ILL.

Reports from San Francisco yesterday state that Florence Roberts, who was taken quite ill during the final act of Sappho at a theatre in that city last Wednesday night, has suffered a relapse and, according to her physician, must retire from the stage for a time.

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WANTED—Small Musical Comedies, Comic Operas, Minstrels, Stock Companies, Scenic Productions, Sketches and Vaudeville Acts for coming season at Theatre, S. C.; 800 in Penna City, having 75,000 population. Address particulars and terms to "Theater," care MIRROR.

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WILL accept two pupils that show ability and place in company coming season. Advancement, care MIRROR.

PROFESSIONAL DOINGS.

Florence Reed has closed her season with the Belasco Stock at Los Angeles, Cal., and is coming directly East, arriving here the last of this week.

Herbert Ingraham, composer of "When I Dream in the Gloaming of You" and other songs, is the proud parent of an eight-pound baby girl who made her "first appearance" on the afternoon of July 8 at the Ingraham home on Riverside Drive. Little Miss Ingraham has been named Amo, after her father's newest intermezzo.

Kyrle Bellew and Frank Connor sailed Saturday from England on the *Minneapolis*, and on arriving in New York will spend a week or two in the country preparatory to beginning rehearsals of The Builder of Bridges, the new Sutro play in which Mr. Bellew will star next season.

Charles Frohman, William Gillette, and Charles B. Dillingham will arrive next week on the *Lusitania*.

For the entertainment to be given at the Palace Music Hall, London, on Thursday by the American actors now in that city for the benefit of the Fresh Air Fund there have been many volunteers, among them being Rose Stahl, Fanny Ward, Marshall P. Wilder, Clarice Vance, and Joseph Coyne. Bert Levy is in charge.

Anna Boyd Coyne has been granted a divorce from Joseph Coyne. The decree was issued by Justice Morschauser in the Supreme Court at Poughkeepsie, N. Y., on June 10.

George Nelson Teets, manager of the Columbia, Scranton, Pa., and wife returned to that city July 1 after a short wedding trip.

Edna Mannheimer, sister of Miss Mannheimer, conductor of the Lyric Theatre Dramatic School, Cincinnati, is rehearsing The Mocking Bird at Asbury Park. It will be produced by amateurs at the Asbury Park Casino July 26 and 27 for the benefit of the Ann May Hospital. The director of music for this production is Oscar J. Ehrgott, late of Cincinnati. Miss Mannheimer during the past season produced with success Shaw's Major Barbara and is in charge of the dramatic department of the Cincinnati School of Expression.

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THE MOTION PICTURE FIELD

REVIEWS OF NEW FILMS.

BIOGRAPH HAS THE MOST POWERFUL PICTURE OF THE WEEK.

Other Manufacturers Produce Excellent Subjects of Which the Most Meritorious Are by Selig, Kalem, Essanay, Edison, Gaumont, Pathe and Urban—Summer Months Show No Falling Off in Quality.

The best picture of the past week is the Biograph's Country Doctor, an unusually powerful subject, even for this company, so noted for its strong dramatic pictures. The Selig subject, The Lion Tamer, is also a strong and novel production, and the Kalem film showing another war subject, is of special merit. Other films that deserve particular mention are Essanay's The Black Sheep. Pathe's Little Detective, Edison's Up the Ladder with Tom Bowline, Urban's Steeplechase and Pathe's Tragedy of Shrove Tuesday.

Washington Under the American Flag (Vitagraph, July 5).—This high class historical production has already been referred to in these reviews as one of the chief releases of the week ending July 3. In any ordinary week's output it would have ranked high above the rest, but some of its associates of the same week were unusually notable, which prevented the picture under consideration from shining as strongly in contrast as it otherwise might. The life of Washington is taken up at the opening of the Revolution, the two first scenes having to do with that epoch-making conflict rather than with the personal career of the Father of His Country. Patrick Henry speaking for freedom in Virginia and the Colonist fighting at Bunker Hill are followed by revolutionary scenes in which Washington is the central figure, including Valley Forge, crossing the Delaware, and at Yorktown and everywhere the scenes are faithful and complete. Then we see him as chief magistrate of the nation. The film ends with a symbolical picture which should have been omitted, as it does not measure up to the rest. In it there is a scene-painted makeshift representing a statue of Washington that is a shock to the eye after the excellent scenes that have preceded it. The character of Washington is much better done in this reel than in the first one of the series. There is dignity and repose to the character, such as we like to attribute to the greatest figure in our history. We recognize in the part a well-known Broadway actor, Joseph Kilgore, who had previously appeared as Washington in Captain Barrington. There is one anachronism that should not go unmentioned—the stars and stripes at Bunker Hill.

Book-Taught Hypnotism (Pathe, July 3).—This short "comic," while amusing in some respects, possesses little real merit. It tells of a crook who hypnotises his victims and the police forcing them to assist him in making off with his plunder.

Inspiring Sunset (Pathe, July 3).—Somewhat similar to sunset views recently produced by another company, these tinted scenes are chiefly pleasing for their scenic beauty.

Determined Wooer (Pathe, July 3).—In this film a young man assumes a series of disguises, by means of which he is constantly able to present himself before the father of the girl he wants to marry. The disguises are well done and the picture pleases.

The Sunny South of France (Gaumont, July 3).—These are scenic views of different cities and towns in the south of France and are quite interesting.

The Handbell (Gaumont, July 3).—This is a trick magic novelty that possesses little interest. A man who befriends an old woman is presented with a magic handbell with which he is able to overcome all the difficulties that beset him, until he tries it on his mother-in-law, when it misses fire.

The Message (Biograph, July 5).—The pleasing rural scenes and the presence of a pretty little child as one of the central figures in the story constitute the chief charms of this film. There is not much to the story, which is an old one, beyond the clever idea of having the child, in hunting for her mother, prevent her from eloping. Indeed, the story has an unnatural flavor in the rather too prompt willingness of the mother to elope, and the ending takes a twist that is at least questionable when the mother, after having changed her resolution and determined to remain with her husband and child, tells him of the false step she had been near committing. However, the picture is well received, being frequently applauded in houses not given generally to applause.

A Great Wrong Righted (Lubin, July 5).—This story, like the preceding, deals with a thread-bare theme, but it lacks the good acting of the Biograph picture and has no novel incident to lift it up. On the contrary, it is almost laughable in some of its incongruous developments. The photography and some of the scenic backgrounds only partly redeem it. A boatman's daughter elopes with a rich fellow, who grows tired of her, and is about to marry another woman. Of course, the deceived girl spurns the money he offers her—they all do. Then she spoils the wedding by denouncing the man to the intended bride. After that she goes home to father with her baby. Five years later the child finds the man in a place that looks like a barn, although it is meant for a cafe. He is about to commit suicide, and is a long time about it, the child waiting patiently behind him until the proper time to run in and seize his arm. It is so obviously prearranged that it carries no conviction. Then the child takes papa home with her and introduces him to mamma, and again we are forced to lament the fact that nobody in the picture appears to know the first rudiments of good acting. The mother in particular is wholly unequal to the part.

A Child's Love (Pathe, July 5).—A child bringing father and mother together is the central idea in this picture as it is in the two other dramatic subjects of this day's releases. The father is infatuated with an actress. He sends flowers to her and his little daughter succeeds in getting herself substituted as the messenger, giving her the opportunity of appealing to the actress, who listens to the appeal and goes away. When the father enters the room and finds his daughter he sees the error of his way and returns to his family. The picture is well acted.

Spanish Army (Pathe, July 5).—Scenes showing the recruiting and drilling of Spanish soldiers are well presented in these views, forming an interesting educational series.

The Coin Collector (Gaumont, July 6).—We have in this film a colored magic subject showing the apartment of a coin collector. He goes to sleep and dreams and we see rare coins come out of a chest and with each coin is presented a fanciful costume scene of the age represented by the coin.

Raised in the Country (Gaumont, July 6).—This is an extravagant "comic" that furnishes a number of laughs despite its unreasonable character. A man and wife departing on a three years' journey send their baby to the country to be cared for. When they return the child has been so well fed that it has attained marvelous size, and is only reduced to its proper proportions by the aid of a doctor and his patent massage machine.

Led Astray (Vitagraph, July 6).—This picture is East Lynne under another name. The story is clearly told, but it is acted in the hasty manner long since abandoned by the Vitagraph and other producers. It is said that the film was made by the Vitagraph Company nearly a year ago, and has been held on the shelf since that time. It is a pity it was not left there. Its chief use now is to show how much better motion pictures are produced in these days of picture pantomime improvement.

Up the Ladder With Tom Bowline (Edison, July 6).—This is a very commendable and interesting film showing the life of an American sailor, his enlistment, training and advancement, through various stages up to that of lieutenant. It is partly fanciful and partly genuine views of sailors drilling and on shipboard. Tom's girl visits him and falls overboard and he gallantly rescues her. At the finish he marries her after he has won his officer's uniform. It is a picture that should prove very popular, as it is instructive as well as interesting. It should be noted, however, that Tom is a bit too theatrical for a real sailor and his promotions come with a regularity that should certainly astonish the Navy.

The Dramatist's Dream (Vitagraph, July 6).—The dramatist in this "comic" is one of the not-yet-arrival class, who is, however, confident that his play is the greatest one ever written. He dreams that it is produced, and that he is the lion of the hour, but when he is awakened out of his dream it is only to find that his play has been rejected. The film is only fairly acted and possesses little interest.

Tragic Ending of Shrove Tuesday (Pathe, July 7).—The romantic nature of this story and the remote period at which it is supposed to have occurred help to blunt the depressing effect of the tragic ending. They also enable us to accept the illogical circumstance of a wife in disguise fighting a duel with her husband without his discovery of her identity until he has killed her. He goes to a masquerade ball and she follows him. When she discovers him making love to another woman, she disguises herself as a man, picks a quarrel with him about the woman, and they fight the fatal duel. The film is colored, and is so well acted that it is thrillingly interesting.

Tunisian Industry (Pathe, July 7).—The primitive industries of Tunis are shown in a number of instructive scenes in this picture.

The Black Sheep (Essanay, July 7).—There is a thrilling and well constructed melodramatic story developed in this film that holds the interest of spectators despite the fact that it extends over a period of thirty-five years. Although overdrawn and exaggerated in some of its characters and incidents, it has at its bottom the germ of true human interest. Two brothers of different characters are seen first as boys, then as young men and finally past middle age. One brother is wild, running away from school, playing pranks at home, leading a dissolute life as a young man, banished from home for drunkenness and seeking his fortune in the gold fields. The other brother is a tale bearer, studious at school, a favorite with his parents and successful in business as a grain broker. In old age the parents are unfortunate in their money affairs and the "good" brother refuses assistance, permitting them to go to the poorhouse. The wild brother who has struck it rich out West, learns of their distress and of the inhumanity of the other son. Coming East he goes into the wheat market and forces the price of wheat down until he ruins the heartless brother. Then he takes the old people out of the poorhouse. The wheat pit scene is hardly adequate, the drunken scene is overdone and there are other minor defects in detail, but on the whole the film is humanly interesting and is warmly applauded.

The Pretty Fishermaiden (Urban, July 7).—The excellent acting of the Urban players in this film and the picturesque backgrounds of the different scenes only partly compensate for the crude story and inconsistent circumstances. A wealthy man is attracted by a fishermaiden and his jealous wife hires a worthless fellow to get rid of her. The hireling finds her sitting on a rock and throws her into a boat, setting it adrift. The girl is not bound nor unconscious and she could easily jump from the boat and walk ashore, but she doesn't do it and a rescue becomes necessary. This ends the picture and an unsatisfactory unfinished ending it is.

Exciting Steeplechase (Urban, July 7).—Exciting barely describes this picture of a steeplechase which abounds in thrilling falls and daring horsemanship. The photographic views are exceedingly good and we are given probably a far better idea of the race than the persons present were able to gather, because we see it from many different points on the course. It is one of the best films of its kind ever exhibited.

The New Sideboard Folding Bed (Lubin, July 7).—This "comic" doesn't appear to get anywhere except to develop into a conventional Lubin chase that makes one wonder if our friend Lubin has not managed somehow to secure the freedom of Philadelphia. The way his army of chasers, men and women, race through the streets of that sleepy village is a revelation. The folding bed doesn't appear to

(*Continued on page* 16.)

"SPECTATOR'S" COMMENTS.

A recent issue of the *Ladies' Home Journal* contains an editorial attack on moving picture shows as a class, displaying misinformation and prejudice to such a marvelous extent that it would appear like good business policy for the picture manufacturers to chip in and buy Grandma Bok a ten cent ticket to one of the Lubin theatres and let him see for himself just what motion pictures have developed into. Here is what the *Journal* says:

A seventeen-year-old boy sent a threatening letter to a wealthy man demanding that he leave $10,000 in a certain place at a specified time on pain of having his home blown up and his life and that of his financee taken. The boy was arrested, and in court acknowledged his guilt and explained that the idea of sending the "hold-up" letter first occurred to him while seeing some "Black Hand" pictures in a moving picture show. The same week a fifteen-year-old nurse girl in Chicago stole some costly clothes from her mistress, ran away from home, and set out to seek "the knight of her heart in armor," as she explained she had seen a girl do in a moving picture show. "Silly girl," we say. True. But it so happens that there are thousands of such, not silly girls nor boys, but impressionable children in our homes who are allowed by their parents to go to these five and ten cent moving picture shows and who accept what they see there as chapters from real life, because the actors in them are made real and have a being. Parents do not seem to realise the vicious influence of the pictures shown in the average "moving picture show," but it is high time that they did not permit their children to attend these shows.

It need hardly be necessary to remark that the story about the boy and the "Black Hand" was denied the next day, the boy, it is said, explaining that he had been reading dime novels and had seen no "Black Hand" films in a picture show. The truth, however, is that the boy probably got his inspiration from reading about kidnapping cases in the papers. The moving picture part of the story, as it was first printed, was the invention of a reporter. Indeed, it would have been nearly impossible for the boy to have seen a "Black Hand" picture, as none have been produced in months and only one has been issued within a year. There is no direct information to hand regarding the Chicago fable in the editorial quoted above, but it is safe to say it is equally unauthentic. An uninformed person would think from reading the Bok attack that the motion picture shows are teeming with "Black Hand" and similar films.

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Of a piece with the above is the announcement, coming from Bayonne, N. J., where the Mayor is reported by the daily press as prohibiting "the exhibition of moving pictures depicting the murder of Elsie Sigel." If such an order ever came from the Mayor of Bayonne it furnishes another illustration of popular misinformation regarding motion pictures. No manufacturer has produced any film referring to the Elsie Sigel murder, nor has any been in contemplation so far as is known. The only possible explanation for the origin of the Bayonne story is that some exhibitor over there with more enterprise than business honor has exhibited an old Chinatown film and announced it as depicting the Elsie Sigel murder. But supposing some manufacturer should produce a picture telling of this crime, where would be the harm? Is it pretended that other Chinamen would be incited to commit similar crimes or that our own little boys and girls would be induced to turn Chinamen? Would it not, on the contrary, teach a wholesome lesson to misguided young girls who may have cherished the idea that they could save Chinese souls after the manner of Elsie Sigel and her kind? If ever publicity regarding any crime served a good purpose it has been in the case of this same Sigel murder in warning white girls and women away from Chinatown.

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There was a time when lurid crime was sometimes pictured in the films in a way that made it attractive, but that time is long since past. Scarcely a picture has been produced in many months that does not teach a wholesome lesson, or at least is harmless, and this is particularly true since the "censorship" committee in New York commenced examining all films issued by the licensed manufacturers and many of the independent films, altogether constituting 95 per cent. of the films in circulation in America. It is doubtful if there was ever any ground for charging pictures with inciting crime, except possibly in some isolated cases. The news of crime in the newspapers is to blame for much of the crime that can be properly chargeable to suggestion from publicity sources. This is a fact well known to students of criminology. Crime travels in waves, and the perpetration of one crime suggests a similar crime in the brain of some other person. The reason why pictures have been charged so frequently with teaching crime is chiefly because the moving picture is a new thing in the land and it came in handy for playing the part of the "goat."

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The Film Index, a trade paper of the motion picture field, in commenting on a recent statement of THE MIRROR in relation to the excellent position which motion pictures now enjoy, despite the complaints of certain malcontents, hands this bouquet to THE MIRROR for the part it has taken in the general movement upward:

Incidentally, the trade owes something to THE DRAMATIC MIRROR for the good work it has done toward the general uplift. THE MIRROR is the only publication devoted to general amusements which has given serious critical attention to motion pictures. Its high standing and unbesmirched position in the dramatic world has enabled it to carry its opinions and beliefs with good effect to the best class of managers and artists in the United States. As a result better talent is being obtained for the making of pictures and more experienced men are engaging in the exhibition end of the business.

"Thanks for them kind words." The praise is all the more appreciated because *The Film Index* is an ably edited journal, even if it be a partisan one in the trade features of the motion picture field.

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THE MIRROR has made itself felt in motion pictures as *The Film Index* points out, and it has made itself felt also in motion picture journalism. Amusement publications that formerly printed nothing concerning motion pictures excepting paid advertisements are now forced to at least make a pretense of printing some of the news, although none of them have yet ventured to seriously review new film productions. Among the trade journals, *The Moving Picture World* has complimented THE MIRROR by adopting a film review policy, although it appears from a recent issue of that paper that it views the dramatic quality of motion pictures from a strange and wonderful standpoint. Here is a statement from an editorial in *The Moving Picture World* which will illustrate how much it still has to learn regarding dramatic production and direction:

The producer, like the poet, is born, not made; at any rate it is a very difficult thing to make a producer—a producer of the type of Mansfield or Belasco. In these two latter men you have, from the theatrical standpoint, something like the ideal producer of a play. Not a single detail of a production escapes men of this type. The actors and actresses are "letter perfect"; the scenery, costumes, accessories and properties generally of the play are accurate, down to the smallest detail. *This sums up in a few words the whole art of "production."* The moving picture demands something like the same kind of ability.

This summing up of "the whole art of production" will be news to Mr. Belasco, and it is reprinted here to enable him and other producers to profit by the amazing information. All they have to do hereafter is to see that the players are letter perfect and that the scenery and "props" are all right, and presto! they have the whole art of production in a nutshell.

THE SPECTATOR.

A FEW RECENT SLIDES AND SONGS.

The Simpson slides for a song called "Under the Irish Moon" show the moon colored green. Could anything be more grotesque? The scenes are also badly selected, having not the faintest atmosphere of Ireland. An Irish lad with the conventional hat and coat of the old-time gentry is seen in up-to-date American surroundings.

Scott and Van Alstyne supplied very good slides for "My Wife's Gone to the Country," except that they have a girl milking a cow on the wrong side of the animal.

"It Is Hard to Kiss Your Sweetheart When the Last Kiss Means Good-bye" is the rather long title of a song published by Mills. The slides by Wheeler are fairly well done.

A song called "Lovelight," published by Shapiro, is a tuneless production and the words are strained and meaningless. The slides, however, are fairly good, except that some of them are rather dim.

"Just One Sweet Girl," published by Harry Von Tilzer, is a rather pretty number and the slides, by Scott and Van Alstyne, are well colored. The girl in the pictures is not, however, the right type for a farmer's daughter, as the scenes represent her to be.

The words of the Stern song, "My Way to Heaven Is Through Your Love," convey little meaning, but the music is pleasing. In the slides, by the Elite Company, the moon and sun are painted on the wrong sides of the scenes to correspond with the shadows.

"Some Day You'll Come Back to Me" is so similar in tune and theme to a number of other songs as to possess no novelty. It is published by Witmark. The slides, by Van Allen, are very crude in photography and are villainously colored.

"Molly Lee," published by Morse, is a jumble of patriotic airs strung together without sense or reason. The slides, by Scott and Van Alstyne, are good.

AUSTRALIAN MOVING PICTURES.

(*Special to* THE MIRROR.)

SYDNEY, N. S. W., June 8.—Moving picture shows are a very strong draw over here. West's pictures have been formed to vacate the Glaciarium owing to the ice skating season, and are now at the Palace. Spencer's Theatrescope continues to fill the capacious Lyceum, and a host of smaller shows are making very good money. In Melbourne West's pictures are building themselves a permanent showhouse to hold 3,500 people.

A BROOKLYN AIRDOME'S BIG ATTENDANCE

An airdome in Brooklyn called Saratoga Park is managed by the proprietor of a motion picture theatre close by, and when it rains he moves his night crowds into the theatre. On July 5 he gave fireworks in addition to pictures in the park and had an attendance of 9,000. Every Wednesday night he has amateur acts and on the night of Wednesday, July 7, had an attendance of 5,000.

THE PENNSYLVANIA SITUATION.

Many Theatres Closing Because of New Law—Movement to Contest the Law.

The exhibitors in Pennsylvania are realizing that they are up against a hard proposition in the new law that requires three four-foot aisles in each house. The Pittsburgh Calcium Light Company has started a movement to contest the matter in the courts, and invites the co-operation of all exhibitors and rental agents in the State. This is the only method by which the law can be attacked for at least two years, as the Pennsylvania Legislature meets only in alternate years. In the meantime a number of Pennsylvania towns appear not to have heard of the new law, as the following items will show:

The Columbia, Pa., moving picture theatres have been notified by the State Factory Inspector to comply with the new law requiring three aisles of four feet each. The Alvin has complied, thereby sacrificing considerable seating capacity. They are doing good business to pleased audiences and giving excellent satisfaction. Happy Hour expects to make the necessary alterations in the near future.

At the Star (J. B. Boyd, mgr.), Tarentum, Pa., vaudeville, moving pictures and illustrated songs pleased good houses June 28-3. Mr. Boyd has leased Dreamland and changed name to New Star.

At the Bijou (A. and Z. Sablosky, mgrs.), Norristown, Pa., moving pictures and illustrated songs by John Getterman, to good business July 3-10. At the Empire, moving pictures and illustrated songs by George Detwiler, to fair business July 3-10.

At Lycoming Opera House, Williamsport, Pa. (L. J. Fisk, mgr.), moving pictures, to small sized audiences; pleased. Wilson Theatre (Frank L. Wilson, owner and mgr.): Moving pictures and vaudeville, to fair sized and appreciative audiences. The Lyric and the Grand (John Heim, mgr.): Moving pictures and illustrated songs, to small sized and pleased audiences.

The motion picture situation in Tyrone, Pa., remains practically the same. The Bijou has discontinued vaudeville, and will be devoted exclusively to motion pictures until Sept. 1, when vaudeville will be resumed, using the most up-to-date licensed service. The Aladdin is open daily to its many patrons, and will continue during the Summer weather. This house uses nothing but licensed film service, and produces the nicest and cleanest pictures as soon as released. The Family Theatre (closed), with no prospects of opening. This theatre being out of the theatrical district has proved to be a "dead one."

MR. DYER OFF FOR EUROPE.

Will Be Gone Until September—The Edison Co. Preparing Some Strong Feature Films.

Frank L. Dyer, vice-president of the Edison Company, sailed for Europe with his family Saturday, July 10, to be gone until early in September.

Before leaving Mr. Dyer said to the representative of THE MIRROR that he considered the motion picture situation in America very satisfactory. "The Patents Company," said he, "is accomplishing all and more than we anticipated in the regulation of the business along progressive lines." Mr. Dyer was particularly pleased with the marked improvement that is being made by the different manufacturers in the quality of picture pantomime, and he stated that the Edison studios are preparing to keep in the front rank of this improvement. A number of very strong feature subjects are nearly ready for release and others will follow. One of the subjects referred to is a film based on Mark Twain's Prince and Pauper, in which Cecil Spooner assumes the leading role. The story is introduced with a short section of film in which Mark Twain himself is seen in characteristic poses.

Mr. Dyer's trip to Europe is for pleasure, not business, although he may take occasion to arrange for the handling of Edison films in some foreign countries where the company is not now represented.

A MANAGER DISAPPEARS.

At Willimantic, Conn., the Elite is closed, owing to disappearance of Manager Theodore Dietrich. Theatre dismantled and rented for other purposes. The Scenic (A. P. Dorman, mgr.), has discontinued Independent films and is now using the licensed film service to the appreciation of the patrons of the house; business increased. The Bijou (Harry Gale, mgr.): Grace Davenport is a new singer growing in popularity; she has a sweet soprano voice and with the fine pictures attracts big houses daily.

SAN FRANCISCO CENSORS.

According to the San Francisco *Call*, the local Censorship Board in that city has organized and is now engaged in examining all the motion picture films held in stock by the several 'Frisco exchanges. The *Call* adds that the board will work in harmony with the "National Board," which is thought to refer to the New York Censorship Committee.

ANOTHER NEW YORK AIRDOME.

Another open-air picture show has been licensed in New York, this time at Lenox Avenue and 145th Street. It is called "The Airdome," and will be devoted to films and vaudeville during the Summer and early Fall.

BIG BUSINESS IN OMAHA.

With the closing of the regular theatres at Omaha, Neb., the business at the moving picture attractions has improved marvelously. Both the Boyd, Burwood and Krug theatres are now occupied by the film houses, and at the Burwood we have in addition vaudeville between the acts.

THEATER CHANGES HANDS

The Empire Theatre at London, Canada, has changed hands and the new proprietor is B. A. Miles, formerly of the Idle Hour Theatre in St. Thomas. The reopening under the new management took place July 5 and was well attended.

REVIEWS OF NEW FILMS.

(*Continued from page 15.*)

have much to do with the story. A burglar enters a house after the owner and his wife have left for a trip to the country. He goes to sleep in the bed and the owner's wife, returning to close the windows, also closes the bed without discovering the occupant. Then she goes away carrying the burglar's clothes, which she thinks belong to her husband. Here one would think is the starter for a good comedy, but the best that comes of it is a chase. The burglar gets out of the bed, dresses in a woman's gown and runs through the streets followed by a Lubin mob.

The Lion Tamer (Selig, July 7).—When the Selig Company sets out to do a big picture no expense is spared to make it complete. The important scenes in this film take place in and around a country circus, and we see the circus all right, with a lion and bear act that would be a feature in any circus, and a trained horse performance in a ring watched by several hundred apparently genuine spectators on the benches. The lion tamer sees in the audience the girl he had tried to win five years before, when he was a farm hand, and he also sees his successful rival for her hand and their little child. He is consumed with a desire for revenge, and he seizes the child and throws it into the lion cage, but the child's father dashes into the cage and accomplishes a rescue while the crowd and the circus employees pursue the crazed lion tamer, who at last seeks safety in the cage, only to be struck down by one of the lions. It is said that several weeks, if not months, were required to train the lion for this one incident—the attack on his trainer. It is certainly realistic, as are most of the other scenes in this remarkable film.

Roommates (Lubin, July 7).—There are a number of more or less amusing incidents in this short "comic," which tells of two young men who room together, and who are consumed with a desire to play practical jokes on each other.

The Country Doctor (Biograph, July 7).—It is hardly possible to conceive of a more powerfully moving situation than is developed in this intensely human story. The scenes that lead up to the final climax and the climax itself are all so absolutely probable and the acting is so real and convincing that we are inclined to class the film as one of the strongest, if not indeed the very strongest, the Biograph company has yet produced. There is also a touch of artistic sentiment in the opening and closing of the picture that should not go unnoticed—the panoramic view of the peaceful rural valley where the country doctor lives. At the opening of the story we see the valley bathed in sunshine. At the close we see it in the gloom of a darkening cloud. The country doctor has a loving wife and child and their life is shown to be ideally happy. The child becomes ill and her condition grows to be serious. At this juncture a poor widow of the neighborhood, whose child is also sick, goes for the doctor, and at last he listens to her appeal and hurries to the other sick room. The case is critical and there is a bare chance of saving the widow's little one. While he is laboring at the bedside word comes that his own little girl is worse. He starts to go, but his duty holds him. An operation will save the widow's child and he remains to perform it, snatching her life from the jaws of death. When at last he hastens to his home his own little girl is past help and dies almost as he enters the room. The deft handling of the scenes in the two sick rooms is worthy of the highest praise, as is also the acting of the doctor, his wife, the two children and, indeed, all the parts in this truly powerful film.

A Squeedunk Sherlock Holmes (Edison, July 9).—After the meritorious films that have recently come from the Edison studios it is a disappointment to have one like this flashed on the screen. It is a shallow and pointless story of a town constable who sees a few drops of blood on a stone and pretends to think that a murder has taken place. The situations are all strained and absolutely unconvincing, so that the entire film falls flat.

An Absentminded Cupid (Edison, July 9).—This alleged humorous film is little better than the foregoing. It carries us a long way around to tell us a decidedly meager story. An absentminded man walks off with a young man's overcoat while he is dining with his girl in a restaurant. When the absentminded man finds out his mistake he makes up for it by showering presents and benefits on the youth, whereby the latter is able to win the girl. The expenditure of gray matter that was consumed in thinking up this plot never gave the author of it a headache—of that we may be sure.

Little Detective (Pathe, July 9).—A pretty and interesting story of a child's assistance in clearing her father of an embezzlement charge is interestingly told in this film. The different parts are all well taken, although the little girl might have been less theatrical with advantage. Her father is an accountant and while absent from his office the safe is robbed. The robber in escaping jostles into the little girl, who afterwards recognizes him on the street and brings him to justice.

The Fan (Pathe, July 9).—This is a colored magic picture, in which the leaves of a huge fan are transformed into a series of costume figures.

A Soldier of the U. S. A. (Kalem, July 9).—The Kalem Company has given us another very fine war picture in this film, although it is not to be compared with the Japanese Invasion film, and is not intended to. It shows us an awkward young man enlisting in the army, his drills and exercises until he is fitted for service; his departure with his company for the front and finally his service in the Philippines, where he meets a soldier's death, while his poor mother mourns for him at home. The part of the young soldier might have been better cast with advantage to the picture, but as he is not in the foreground much of the time his offenses may be overlooked. The picture, on the whole, is a popular one.

The Witch's Donkey (Pathe, July 10).—We have in this pretty colored film another pleasing fairy story of novel idea. Outlaws capture the donkey of a witch, and take the animal to their den, but the witch puts a spell on the whole establishment, the robbers are kicked properly when they try to take a treasure key from the donkey's hind hoof, and then they are all entangled in a magic web, after which the donkey walks home.

Trained Falcon (Pathe, July 10).—This picture showing a trained falcon catching and killing wild rabbits is not one that will prove pleasing to all Americans, however acceptable it may have been in Europe. It is true that the rabbits are wild, but they are driven from their burrows by trained ferrits and appear to have no chance of escape.

Mine At Last (Vitagraph, July 10).—This picture is obviously another one made some months ago by the Vitagraph Company before the present improvement in pantomime acting set in. The story is overdrawn, the construction is crude, and the acting is of the rapid, racing kind, wholly without feeling. Two men loving the same girl join the army. The girl's favorite writes to her, but the letter is lost. The other lover is sent home suffering with heart failure. He presents a forged letter from his rival resigning his pretensions for the girl's hand and thereupon she marries the rascal. When the war is ended and the deception is exposed the villain conveniently dies of heart disease.

Weary Bones Seeks Rest (Vitagraph, July 10).—This is rather a poor excuse for a comedy, being merely the story of a tramp who wants to go to sleep. He has a variety of troubles in finding the right spot and finally lands in jail.

Visions of Mother (Gaumont, July 10).—This is a pathetic story, exceedingly well told, telling of a young man who leaves his aged mother and goes to Paris, where he becomes infatuated with an actress. In time he sees a vision of his poor mother and departs for home, only to find that she has died.

A Bad Case (Gaumont, July 10).—A novel idea is brought out in this comic by means of trick photography and clever crayon drawings. And old professor proves to a young man that he is full of microbes by placing some of the young man's blood under a microscope. The microbes are seen to be political germs, automobile germs and other kinds of germs, each set of which forms itself on the screen into line drawings illustrating peculiarities of the particular kind of germs under consideration.

SUNDAY IN MONTREAL.

Sixty motion picture managers were fined in Montreal recently for keeping open on Sunday. It is said that most of the proprietors promised to shut down hereafter, and have withdrawn the appeal cases against previous judgments.

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MANY NEW LICENSES.

Patents Company Reports Continued Increase of Licensed Houses.

At the offices of the Patents Company it is said that the number of licensed theatres continues to increase despite the warm weather.

"We are licensing from 125 to 150 new places every week," said General-Manager McDonald to a MIRROR representative. "Up to the middle of June we were licensing as high as 250 new houses per week, but with the hot weather there was a falling off. Some of the new places are in parks and airdomes, but many are regular houses that had been using independent service."

"Do you find many houses closing for the Summer?" asked the MIRROR man.

"Not a large percentage," was the reply. "At least not so large as you might suppose. There are about 1,500 houses which are closed for the Summer, according to our reports. The licenses of these houses we continue in force but rebate the weekly license fees during the closed period. However, the new licenses more than make up for the temporary closings."

REGULATION IN OMAHA.

In Omaha, Neb., twenty motion picture managers met in the court room of Judge Estelle, and agreed to keep "immoral films" out of their houses, which ought not to be a difficult thing to do since the "immoral film" is a negligible quantity. They also agreed to bar children from their entertainments after dark, unless accompanied by adults.

LICENSED FILM RELEASES.

July 12.	(Bio.) The Cardinal's Conspiracy. Com. Drama	999 ft.
" 12.	(Pathe) Different Rulers of the World. Col. Trick	426 "
" 12.	(Pathe) Wood Floating in Morvan. Scenic	450 "
" 12.	(Lubin) Driven From Home. Drama	810 "
" 13.	(Vita.) The Cobbler and the Kaliph. Drama	585 "
" 13.	(Vita.) Skiing. Scenic	345 "
" 13.	(Edison) The Secret of the Locket. Drama	914 "
" 13.	(Gaumont) (Kleine) Only a Dream. Magic	470 "
" 13.	(Gaumont) (Kleine) Sure Cure. Comedy	490 "
" 14.	(Essanay) Which Is Which? Comedy	450 "
" 14.	(Essanay) The New Cop. Comedy	550 "
" 14.	(Urban) (Kleine) Conchita, The Spanish Belle. Drama	545 "
" 14.	(Urban) (Kleine) The Wizard Walking Stick. Magic	424 "
" 14.	(Pathe) Evil Spirits in a Girl's Boarding School. Comedy	622 "
" 14.	(Pathe) True to Her First Love. Drama	358 "
" 15.	(Bio.) The Friend of the Family. Drama	749 "
" 15.	(Bio.) Tender Hearts. Com. Drama	233 "
" 15.	(Lubin) Two Cousins. Drama	940 "
" 15.	(Selig) The Peasant Prince. Drama	1000 "
" 16.	(Pathe) The Hand of Justice. Drama	1010 "
" 16.	(Edison) Caught by the Coupon Craze	435 "
" 16.	(Edison) The Egyptian Mystery. Trick	565 "
" 16.	(Kalem) The Escape from Andersonville. Drama	850 "
" 17.	(Pathe) Invisible Thief. Col. Comedy	377 "
" 17.	(Pathe) Kind Hearted Tough. Drama	587 "
" 17.	(Vita.) The Birth and Adventures of a Fountain Pen. Industrial	525 "
" 17.	(Vita.) The Magic Fountain Pen. Magic	475 "
" 17.	(Gaumont) (Kleine) In the Hands of the Enemy. Drama	734 "
" 17.	(Gaumont) (Kleine) The Lost Tie. Comedy	225 "
" 19.	(Bio) The Renunciation. Com. Drama	982 "
" 19.	(Pathe) Behind the Mask. Col. Drama	393 "
" 19.	(Pathe) The Fiddlers. Col. Comedy	210 "
" 19.	(Pathe) Catching Turtles. Col. Drama	360 "
" 19.	(Lubin) A Nugget of Gold. Drama	995 "
" 20.	(Edison) The Missionary and the Maid	630 "
" 20.	(Edison) McGinty's Sudden Rise	370 "
" 20.	(Gaumont) (Kleine) True to His Master. Drama	554 "
" 20.	(Gaumont) (Kleine) The Man in the Moon. Comedy	317 "
" 20.	(Vita) Instruction by Correspondence. Comedy	510 "
" 20.	(Vita) Adventures of Fi-fi. Drama	410 "
" 21.	(Pathe) The Bewitched Manor. Col. Drama	360 "
" 21.	(Pathe) Little Busy-Body. Comedy	480 "
" 21.	(Urban) (Kleine) The King's Conspiracy. Drama	959 "
" 21.	(Essanay) Romance of a Stranded Actress. Drama	1000 "
" 22.	(Bio) Sweet and Twenty. Comedy	572 "
" 22.	(Bio) Jealousy and the Man. Com. Drama	418 "
" 21.	(Lubin) Hiring a Girl. Comedy	330 "
" 22.	(Lubin) Mexican Bill. Drama	650 "
" 22.	(Selig) Won in the Desert. Drama	1000 "
" 23.	(Kalem) The Tom-Boy. Drama	980 "
" 23.	(Kalem) Fickle Mary. Comedy	170 "
" 23.	(Pathe) A Case of Lumbago. Comedy	328 "
" 23.	(Pathe) Sweet-Toothed Dog. Comedy	315 "
" 23.	Holding Up the Wedding. Comedy	335 "
" 23.	(Edison) The Bridegroom's Dilemma	730 "
" 23.	(Edison) Casey's Jumping Toothache	305 "
" 24.	(Vita) The Sword and the King. Drama	991 "
" 24.	(Gaumont) (Kleine) The Monk's Mother. Drama	664 "
" 24.	(Gaumont) (Kleine) Brown's Moving Day. Comedy	290 "
" 24.	(Pathe) Four Kids. Drama	1062 "

SUMMER CLOSING.

MANY MOTION PICTURE HOUSES CLOSING FOR THE SUMMER.

Reports from "Mirror's" Correspondents in All Parts of the Country Indicate That Many Houses, as Usual, Are Closing on Account of Hot Weather or for Rebuilding.

THE MIRROR having about 1000 correspondents located in all parts of the United States and Canada, is able to reflect general tendencies everywhere in all lines of amusements. Many of the motion picture reports sent in the past week show that although large numbers of houses are remaining open, many others are closing for the Summer and to carry out rebuilding plans.

At Petersburg, Va., the Lyric closed for the Summer. Cockade and Idle Hour, moving pictures, to fair business.

The Nickel (Stephen Bogert, mgr.): W. J. McFarland, cabinet songs, closed July 3 and was replaced by Al. Reeves. Gertrude Lynch, illustrated songs, will close 10. Alfred Stone, leader of Bowdoin College Glee Club, opens 12 for the season and Bertha Miller, the old favorite, returns 12 after two weeks' vacation. The attendance 5 broke all records at this house and continues good. The Graphic (Burns and Grant, mgrs.): Henry B. Leroy, illustrated songs, closed 2 and has gone to a picture house in Millinocket, Me., and is succeeded by Minnie Brennick, who has a fine voice and captured the audience at once. The pictures are good and are changed daily. House full at about every performance.

At Jonesboro, Ark., the Majestic, Collins and Bridger, mgrs., vaudeville, moving pictures and illustrated songs, to fair business July 5-12. Grand (Bleich and Mack, mgrs.): Illustrated songs and moving pictures, to good business.

At Tamaqua, Pa., Family Theatre (Chris. Peterson, mgr.): Moving pictures, illustrated songs and vaudeville continue to draw large audiences through the Summer months. Liberty Theatre (Bert Kleckner, mgr.): Moving pictures and vaudeville, to large houses, daily. Lyric Theatre (M. Linnenthal, mgr.): Has closed for the season.

Proctor's Annex, Majestic and the Star, the principal moving picture houses of Albany, N. Y., are all doing nicely. The cool weather of the past week has increased the attendance considerably.

At Providence, R. I., the moving picture houses presented good bills for the holiday week July 5-10, and large crowds were in attendance in spite of the warm weather. At Bullock's Temple of Amusement Victoria Ungvary was retained another week and, with Parker L. Burke, rendered several pleasing duets. Others included George Wilson, Camille De Manville, Emery and Nodine, and Elko. The moving pictures were of the best and included some fine films. The Nickel showed some fine films and, with the illustrated songs by Miss Blanchard, Walter La Foye and the Nickel Quartette, did its share of the business. During the week a young 'possum is to be given away to the child under sixteen years holding the lucky number. Will Ford and Miss Hackett scored heavily at the Bijou, their illustrated songs being well rendered and staged with special scenery. The films included The Peach Basket Hat, A Mexican's Sweetheart, A Plot That Failed, A Lost Invitation, and Making Diamonds.

At the Bijou, Newport, R. I., the Four Nightingales in songs and a good line of films drew good houses July 5-10. Star moving pictures and illustrated songs, to good business July 5-10.

At the Royal, Nacogdoches, Tex., moving pictures and vaudeville doing good business, with good shows. The Vaudette, moving pictures and vaudeville, good shows and good business July 5-12.

Princeton, Ind., the Theatorium, a moving picture show that was conducted by John Brooks, has been closed on account of poor business. He will hunt a new field.

At Cheyenne, Wyo., the Orpheum (E. L. Emery, prop. and mgr.); and the Lyric (Moore and Greives, props.; W. C. Farnsworth, mgr.): Both these houses continue to draw capacity houses and to show the best pictures obtainable.

Peoria, Ill., moving picture houses—Crescent, Lyric, Liberty and Royal—have been enjoying large Summer business. Houses have all had most up to date films obtainable.

At Chatham, Ont., the Princess (M. Harris, mgr.), vaudeville and attractive moving pictures to first class business June 28-3. Empire (W. Stein, mgr.): Moving pictures to good attendance June 28-3.

At Woonsocket, R. I., Lynch's and the Nickel continue to draw good business July 5-12.

The Colonial at Charleston, W. Va., had several record breaking crowds July 3-10, showing the feature films, Washington Under the British Flag and Washington Under the American Flag. The Royal continues to attract large crowds, with Miss La Valette singing popular illustrated songs.

The Star (B. H. Harder, prop.), St. Thomas, Ont.: Capacity, 400. The New Lyric (J. B. Miles, prop.): 600. Idle Hour (J. B. Miles, prop.): Capacity, 800. All doing good business with motion pictures and illustrated songs. William Devine of the Grand, St. Thomas, Ont., has a concession on the Board Walk, Port Stanley, Ont. This watering place is fast coming to the front as an amusement resort; it is only seven miles from the city, and is connected by an electric line with hourly service between here and London.

Edgar Allan Poe, Mary Stuart, The Planter's Wife, A Wreath in Time, A King of the Ring, The Last Call, I'll Only Marry a Sport, One Touch of Nature, and A Woman's Way were the principal pictures shown at the Nickel, St. Johns, N. F., July 5-12. George Irving scored a positive hit in "Make a Noise Like a Hoop and Then Roll Away," and Ross and Roth excelled.

Harry Browne, the old standby at Hopkins', Louisville, Ky., comes to the front each week with new up-to-date illustrated songs. Charles Rhinelander is also a big song favorite at the Princess moving picture place.

For the first time in nine years the Woolworth Roof Garden at Lancaster, Pa., failed to open for the Summer season. The reason being that to obey the recent law requiring three aisles of four feet each would sacrifice too many seats. The local amusement lovers have been much disappointed in consequence.

The Scenic, Dreamland, Electric, Vaudeville Palace, and Theatorium, all at Lancaster, Pa., report doing good business July 5-12. John B. Bissinger has returned from Hazleton, Pa.

At Bradford, Pa., the moving picture houses, Peerless, Theatorium, and Star, report fair Summer business July 5-12. Bradford celebrates Old Home Week Aug. 8-14.

At Wonderland (John C. Gravel, mgr.), Saratoga Springs, N. Y., moving pictures, independent service, illustrated songs, Frank Burton, soloist; pictures changed every day; good business. Bijou (Dwyer Brothers, mgrs.): Licensed moving pictures changed every day, illustrated songs; L. M. Osborne, soloist; satisfactory business. Lyric (Kehlmere and Beckett, mgrs.): Every day change of moving pictures, licensed company, illustrated songs; Steve Blower and M. J. Abbott, soloists; large and greatly pleased audiences. Steve Blower is making a big hit with "I Love My Husband, But, Oh! You Henry."

The Idle Hour, at Helena, Ark., has installed a new cooling plant, and is drawing good business nightly.

A petition in bankruptcy was filed against the Genesee Amusement Company, of Rochester, N. Y., in that city last week by three of the company's creditors. It is stated that not sufficient capital had been originally subscribed, and that this movement was merely with a view to reorganize the company and begin business on a new basis. The resort which the company owns is the largest motion picture theatre in Rochester.

Young Brothers are doing well at Fort Madison, Ia., with their moving pictures on the road. The Empire had fair business July 5-12.

At the People's Theatre (Ada Webb, mgr.), Durant, Okla., moving pictures and illustrated songs by Opal Webb. Good pictures, singing and business June 28-3.

C. S. Sullivan has been engaged to exhibit his moving pictures at the Calumet, Calumet, Mich., for the balance of the Summer.

The Cosy Corner (King Brothers, mgrs.), Cleburne, Tex., closed on account of poor business since opening of Airdome. The Best (Annie Clements, prop.): Moving pictures and illustrated songs, very pleasing, to good business June 28-3.

At the Vaudette (J. W. Mock, prop. and mgr.), Columbus, Miss., moving pictures continue to please large attendance July 3-10.

At the Savoy, Medford, Ore., four reels of films to good houses. The favorite July 3-10 was In the Bad Lands. Bijou (Laura Gardner, mgr.): Three reels of pictures and illustrated songs, to fair business. The Bungalow (Friedman and Lacy, mgrs.): Opened July 1 with moving pictures.

At the Elks' (Jerry Hogan, mgr.), Taylorville, Ill., moving pictures, vaudeville and illustrated songs June 28-3. Alcazar (Marvin Swartley, mgr.): Moving pictures and illustrated songs by Miss Burchfield and Bert Hall June 28-3 pleased capacity business.

The New Star moving picture theatre at Hannibal, Mo., continues to draw good houses; in fact, business is so good that the management has opened the house on Sundays and the crowds are testifying to the popularity of the movement. The Nickelodeon is attracting a fair share of patronage July 3-10.

The Electric Theatorium (R. J. Sivley, mgr.), at Tupelo, Miss., presented as specials on June 29, 30, Mephisto and the Maiden, Miss Faust and Alphonse Got in Wrong, together with illustrated songs and music by Biagis' Orchestra, to S. R. O.; business continues good. The management is getting out a neat weekly bulletin called "Electric Theatre Bulletin," which covers the sayings and happenings at the Electric Theatorium as well as comments on the different films.

At San Antonio, Tex., the Gem is running vaudeville with their moving pictures and pleasing fair business. Wonderland put on the Selig film, Ben Kid, and pleased fine attendance. The Palace, Alamo, Dixie and Marvel all report fair business, considering the weather, which is too warm for indoor amusements.

At the Princess (Taylor and Wilson, mgrs.), Cambridge, O., moving pictures to good business July 5-10.

At the Dixie Theatre, Jackson, Miss., moving pictures and illustrated songs to good business June 28-3.

At the Auditorium, Burlington, N. J., vaudeville, moving pictures and illustrated songs by Charles Hargreaves pleased good business June 28-3. George Hoover, ticket taker, completed his second year in that capacity, with a record of only three nights' absence.

At the Marshfield, Wis., Opera House (John

(Continued on page 24.)

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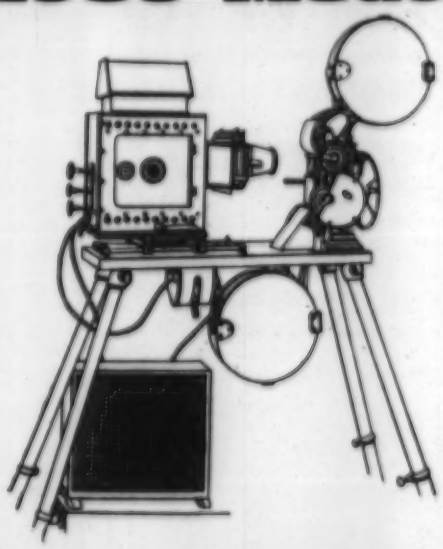
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MAX LEWIS SUIT POSTPONED.

Suit of George Melies Company Against Patents Company in United States Court.

A suit in the United States Court commenced by the George Melies Company (Max Lewis) against the Motion Picture Patents Company came up for hearing before Judge Cross in Trenton, N. J., Tuesday of last week, and further consideration was postponed until the third week in September. The Melies Company asked for an injunction against the Patents Company restraining it from discriminating against the plaintiff and ordering it to recognize the plaintiff as a licensee of the Patents Company. The request for postponement was made by the plaintiff to enable the attorneys to examine the reply of the Patents Company to the complaint.

It will be remembered that the George Melies Company, originally of Paris, was reorganized with Lincoln J. Carter, of Chicago, as one of the principal stockholders and later with Max Lewis as the controlling head. It was at first admitted as a licensee of the Patents Company, having previously been licensed by the Edison Company under a promise, it is said, that Max Lewis would withdraw. It then transpired that the control of the Melies Company was still in the hands of Mr. Lewis, and the Patents Company at once canceled the license. The objection to Mr. Lewis was that as head of the Chicago Film Exchange he was booked for exclusion from Patents Company license as a film renter, and it would not be consistent to license him as a manufacturer. The present suit is an attempt to force the reinstatement of the Melies Company.

It is also said that George and Gaston Melies have now withdrawn from the Melies Company and have commenced litigation against it for breach of contract.

THE VAUDEVILLE MIRROR

NOTE AND COMMENT.

Week before last THE MIRROR commented upon the methods of payment for sketches, monologues and other vaudeville material by performers. THE MIRROR holds that while the author should be protected and should receive a fair remuneration for his work, at the same time he should not be paid in advance for unwritten material of which the performer knows nothing at the time of making such payment. Replying to the comment in the issue referred to, Walfred Wilson, of Estherville, Iowa, writes in part as follows:

"May I say a word for the author, if you can spare the space. I have been writing vaudeville plays for five years, and I have never yet found a performer that willingly gave a 'new' author (one that hasn't boomed himself into a reputation) a cent of money in advance for a sketch. But the performer who hasn't been 'stung' by the author of reputation (?) and condescends to listen to the 'new' author, wants to read the sketch, then produce it, then if it makes good and gets fifty-two weeks' time booked he may pay the little price the 'new' author asks for it, and then grumble at that. Every performer knows that nine times out of ten the performer or producer must make the sketch go. What they pay the author for is the written skeleton, to be worked up by them, and if the performer hasn't the ability to make it go, he mustn't expect the author to write a half dozen sketches for the price of one. The author is not paid to make his sketch go, but to write it, and when it is written his work is done. Why it is performers, and every one else for that matter, think that writers should never get money for writing? Is it because everybody and anybody write? Even performers write, or think they can, and when a performer can't write his own sketch, and *must* have it done, he ought to be willing to pay well for it, and not expect the author to make it go as well as write it. The author is paid to write, not to produce, and a good author earns every cent he gets."

Mr. Wilson is correct in some of his statements but not wholly so in others. He states that no "new" author has ever received payment in advance. He may be right; but THE MIRROR does not refer only to "new" authors, but to *any* author. Failures have been scored by some of the best known authors, and quite recently too. And the performer has suffered financially therefrom. Mr. Wilson claims that the performer does not pay for a sketch or other material until he "reads the sketch, then produces it and gets fifty-two weeks booked." Few acts, very few, ever get fifty-two weeks or anything like that time booked ahead after putting on a new sketch, and if all authors had to wait until then they would starve to death. THE MIRROR never took such a radical stand. Nor does THE MIRROR expect an author to write a half dozen sketches for the price of one. The contention is simply that the performer, as well as the writer, should be protected, and we believe that the recognized authors of to-day do frequently so protect the performer. Unfortunately, however, there are still many who do not.

INCREASED VAUDEVILLE ORCHESTRAS.

In line with the policy advocated recently in THE MIRROR, Martin Beck has decided to make a departure in Orpheum theatres next season by increasing the orchestras to fifteen musicians, besides the leader, and symphonic music well rendered will be a feature in all the houses of the circuit beginning with the opening of the season. The instruments will include two first violins, one viola, one bass, one clarinet, one cornet, one drum, one second violin, one 'cello, one flute, two horns, one trombone, one piano and one harmonium. The latter is to take the place of the oboe and the bassoon.

A few weeks ago THE MIRROR printed an article written by Homer Lind in reply to another similar article by Julius Lensberg, both articles advocating the enlargement and improvement of vaudeville orchestras. The plans of Mr. Beck are very similar to those advocated by Mr. Lensberg and Mr. Lind, and will undoubtedly greatly add to the value of the entertainments furnished over the Orpheum Circuit.

A NEW BROOKLYN HOUSE.

On Labor Day a new popular-priced vaudeville house is expected to be ready for its patrons over in Brooklyn. The new theatre has been under way for some weeks and promises to be an important factor in the amusement business of that part of the borough in which it is situated, in the district over which so far Corse Payton has held full sway. It is not far from Mr. Payton's Lee Avenue house. The scale of prices at the new theatre will be ten, twenty and thirty cents.

MLLE. DE LEON CENSURED.

Mlle. De Leon, "The Girl in Blue," who with Joseph Hurtig was arrested on a charge of presenting a dance at Hurtig and Seamon's Music Hall that was indecent, was found guilty by Justice Deuel in Special Sessions Court on last Wednesday, July 7, and discharged on a suspended sentence. Mr. Hurtig was reprimanded and discharged. The Court held that the dance in question was "indecent and unfit" to be presented.

THE YANKEE ARTIST ABROAD.

CARRIE DE MAR RELATES HER EXPERIENCES IN THE LONDON MUSIC HALLS.

The Audiences She Found Most Cordial and the Managers Agreeable—Anecdotes and Views of the Dainty American Singer.

A prominent man said recently on his return from abroad that the best bargain one can find in Europe is a ticket back to America. There is a good deal of truth in this, from the viewpoint of sentiment, just as a Londoner in New York would probably regard a ship bound for England as the prettiest sight in the world. It is simply that there is no place like home, no matter how good a time you may be having in some other country or place.

At the same time, the American performer who plays the English music halls successfully, should consider himself or herself lucky. It is an education as well as an experience of pleasure and financial profit. I never was happier in my life than when I was working at the London "halls." The audiences there are quick of perception, and once they are pleased, they are your friends through and through. And nowhere in the world can more loyal audiences be found. They certainly stick to their favorites over there. The bills in the English music halls include a great many more performers than in America, as many as fifteen or sixteen acts being on the programme, but, while the audiences are always kindly disposed to any new performers, let one of their established favorites appear, and you will quickly see that with them "the old friends are the best friends, after all."

A factor that has worked to the advantage of both theatre and performer is the vast international exchange of American and European acts and artists in recent years. I have been told that there was a time when an engagement abroad meant cold treatment and scant courtesy from your professional associates. They seemed to look upon you as an intruder and a lot of things like that. And, in the same ratio, I am sure many artists from abroad who came here were made to feel like the proverbial unwelcome stranger in a strange land. Things are now so different. The artists have become friends through the increased exchange, they have improved their work by these visits to other countries, they have been inspired to better efforts by realizing that there are artists in other lands than their own, and they are now ready to help one another in every way they can. This new and wholesome state of affairs has had the effect of benefiting actors, managers and everybody else directly concerned, and also has served to give the people bills more varied and of a higher standard.

In London's "halls" you receive more notes and visits and things from the people who see you from the front than ever you do in America. The last time I played there I received twenty-eight verses of alleged poetry from a young man on the subject of Lonesome Flossie and myself. He said he was inspired to write the verses and could not help it. I have hoped and always believed that he felt better for getting them out of his system.

While I was playing at the Coliseum in London I had an experience that almost gave me heart disease and that I will remember as long as I live. On the stage I was in the habit of wearing a diamond brooch, a present that had a value to me even far beyond its great intrinsic worth. One night when I returned to my dressing-room I found the brooch was gone. We searched everywhere, but it could not be found. I bought a gaudy rhinestone and paste diamond affair to wear on the stage, and three days later while I was waiting, all made up, ready to go on, a slavey or scrubwoman around the theatre chanced to pass me. She stopped and looked at me admiringly; I was beginning to feel flattered, when she said: "That's a beauty you 'ave on," pointing at the cheap ornament. "I'll swap with you." And, to my amazement and joy, she placed her hand upon my brooch with which she had her dress pinned up. Did we swap? We certainly did, and I gave her a five-pound note to boot. She had found the brooch in a dark corner of the stage while she was scrubbing the floor and did not dream of its value.

You get all sorts of queries and requests in London. One day I received a note from a young woman asking me: "What would you do if you found a burglar in your room?" In a spirit of fun, I wrote the first thing that came into my mind. Fancy my surprise when, on the following Sunday, I saw a symposium in one of the London papers where numerous actresses had given answers to this same query. There it was printed: "Carrie De Mar says: 'If the burglar was hunting for money I would get up and help him hunt.'"

You have many funny and interesting experiences at the London "halls" just as the English artists, I suppose, have at our vaudeville theatres. But you also have a happy time at the "halls," and it is a good, wholesome thought that the two stages, English and American, are so friendly and are constantly getting closer together in their ideas and offerings—at least, it seems so to me.

CARRIE DE MAR.

Photo White, N. Y.

CARRIE DE MAR.

LA ESTELITA TO APPEAR HERE.

David Robinson announces that he has signed Estelita, the noted Spanish dancer, to appear shortly at the New Brighton Theatre. La Estelita, to quote her full stage name, is known throughout Europe as a pantomimic dancer of remarkable grace and talent, and she will present her own pantomime, The Dancer and the Toreador, as well as a series of other dances.

MORRIS GEST HOME.

Morris Gest, of the firm of Comstock and Gest arrived home on Saturday with his bride from their honeymoon trip abroad. While in Europe he signed contracts calling for the appearance of Gertrude Hoffman in a new production following her engagement at the Victoria. He also signed Ethel Levy for an American tour.

VAUDEVILLE SONG FEATURES.

WHAT THE SINGERS OFFERED IN THE THEATRES OF THE CITY LAST WEEK.

Criticisms of Songs and Those Rendering Them—Instrumental Acts That Pleased—New and Old Numbers That Won Favor.

Gertrude Black (Fourteenth Street) scored a fair sized hit with "To the End of the World With You" and "I Want a Postal Card From You." Miss Black is a girl of exceptional good looks, a winsome manner and some magnetism. She needs a bit of schooling along certain lines, and with proper coaching and additional experience she could probably reach top rungs on the vaudeville ladder.

"Just One Dearie" was Jack Driscoll's song selection at the Fourteenth Street. The song is published by Morris, with slides by Joseph W. Stairn. As Mr. Driscoll had a "bad" cold, he naturally could not get as much out of the song as he usually is able to, and his singing was not up to its general high standard.

At the Fourteenth Street Theatre last week the Banta Brothers, four in number, made their appearance and scored a solid hit of some size. They dress in exceptionally neat white uniforms and play upon the following instruments: Saxaphones, trombones, cornets, horns, guitars, mandolins, banjos, banjorine, piccolo, banjo, fifes and drums. With the latter they made their biggest hit, one man doing some very clever imitations of trains, etc., upon a snare drum. The bass drummer also contributed much amusement, as well as demonstrating what can be accomplished with this cumbersome instrument. The selections included "There Never Was a Girl Like You," "Maple Leaf Rag," "I Wish I Had a Girl," "You're the Girl I'm Looking For," and a medley of popular patriotic airs.

Away down on the Bowery below Canal Street last week a voice was heard that seemed as if it did not "belong," or as if it were a reminder of some one of the voices of bygone days that have filled the big auditorium of the Atlantic Garden. The voice belonged to Ruth Latimer, who, though known to the best class of vaudeville houses, was playing a fill-in engagement there. She has a sort of a mezzo soprano, with deeper tones dropping into a contralto range and with such numbers as "The Page" song from Les Huguenots, "If I Had a Thousand Lives to Live," "Meet Me in Rose Time, Rosie," "I Remember You," and "Shine On, Harvest Moon," she pleased all classes and all sorts of people.

Desmond and Bailey (Atlantic Garden) won much favor in their singing and dancing act. They showed three changes of costume, and worked with a sufficient show of talent to merit their appearance at many of the best vaudeville "show shops." Their songs were "That's Happiness," "I'm Going to Do as I Please," and "Down Among the Sugar Cane," which scored the heaviest.

"'Scuse Me, To-day," another "kid day's" song, was offered by Minna K. Hurst at the American, along with "Molly Lee." The former is published by Charles K. Harris, and the latter by the Morse Publishing Company. Slides for both are by Scott and Van Altena. The first will become popular with certain audiences, and if sung by a character comedienne in a capable way would be a big winner. The latter is exceptionally reminiscent, and although it has a good swing it is ordinary in theme and harmony.

"Abraham Lincoln Jones," "Any Old Place in Yankeeland" and "Red, Red Rose" are being sung in the Lime Kiln Club act. At the American both songs made big hits, and Tom Fletcher got as much out of the first number as any other comedian now singing it with the possible exception of Bert Williams.

Daphne Pollard (American) has four character songs. The first, "Some One's Waiting For Me," while it did not arouse much enthusiasm on Thursday afternoon, was capably rendered. "Oh, What I Know About You!" was the second, it being one of those baby numbers quite prevalent now. This won more favor than the first. Her third one, the old familiar "Lambeth Walk," brought over here by Albert Chevalier and rendered in a Coster costume, was loudly applauded and seemed to remind those out front of the great character singer of England. Miss Pollard sang it well, and deserves the applause tendered her. She closed with a Dutch song in appropriate native boys' garb, and received three bows in consequence.

The Sisters Liane and Evelyn De Faye (American) scored on Thursday afternoon, showing themselves to be a pair of dainty, attractive misses of much musical ability and exceptional magnetism and personality. They opened with a selection from II Trovatore on mandolins, a short dance serving to bring them on. Then on banjos they played a medley of popular songs, which included "It Looks Like a Big Night To-night," "Summer Time," "Rainbow," "Meet Me in Rose Time, Rosie," and others equally well known.

Laura Houston (West End), a singing and dancing artist, possesses a pleasing voice and chic stage presence. Her first song, "Set 'Em Up," was genuinely enjoyable and scored. A coon song followed—"Why Was I Ever Born Lazy?" It is hoped the lady will eliminate this song, though it was favorably received. Her rapid buck and wing dancing which closes the act was excellent.

Sallie Lee (Keith and Proctor's 125th Street) is a girl with a good voice and pretty costume. She had a repertoire of songs that were capitally rendered. The songs were "My Little Suwanee Babe," "I'm Going to Do as I Please," and "How Do You Do, Miss Josephine?"

La Belle Marie (West End) won favor as a slack wire walker and singing artist. Her work on the wire is skillfully done. Her songs were agreeably rendered, with especially good enunciation. They were "I Love My Wife, but, Oh, You Kid!" and "Bandy Legs," finishing with a rapid clog dance which won approval.

"My Irish Maid" was heard at the West End Theatre last week. It is a catchy Irish melody, by J. H. Remick and Company, with pretty slides by De Witt and Wheeler.

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MUSICAL COMEDY AT NEW BRIGHTON.

David Robinson announces that he will in all likelihood change the policy of his New Brighton Theatre during the latter part of the Summer, presenting comic opera and possibly a minstrel show. He is now considering an offer from Sam Harris to play the Cohan and Harris Minstrels during the week of Sept. 6. It has been the custom of most minstrel shows to open the season at Atlantic City, but the new theatre at Brighton gives them an opportunity to draw from the crowds of the metropolis. Mr. Robinson is also considering an offer to play the Milton Aborn Opera Company for a short engagement in the latter part of August or September, with Katie Barry as the feature singer.

NEW THEATRE IN WASHINGTON.

The Mayer Amusement Company, of which A. C. Mayer is the chief factor, was incorporated in Washington, D. C., last week for the purpose of financing and building a new vaudeville theatre to be located at the corner of Seventh street and F street, Northwest, fronting on F street. The new company paid about $100,000 for this property and another $100,000 will be spent in the erection of the theatre. The following business men are back of the plan: M. G. McCormick, Benjamin Held, Julius I. Peyser, Max Oppenheimer, Jacques Heidenheimer and Milton Strasburger. Plans have already been drawn by B. Stanley Simmons, the style of architecture to be along Grecian lines. It will have a seating capacity of 1250. Bookings will probably be made through the Interstate Amusement Company, of which Mr. Mayer is the general manager.

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Consul "the Great" Makes Big Hit at the American—Offerings in the Big and Little Houses—Acts That Should Succeed and Others That Should Not.

L'Amour de L'Artist.

Mlle. Dazie presented her muchly heralded pantomimic dance at the Fifth Avenue last week, and as was to be expected she was received with every show of public approval. L'Amour De L'Artist, her offering, was written and produced by Signor G. Molasso, who was seen with The Queen of the Moulin Rouge in the Apache Dance last Winter. This latest presentation very much resembles the other Parisian importations of the past season, and its theme and action "borders" most of the time in a way to offend those easily abashed. The story is put into two scenes, the first in one, with a street drop showing the exterior of a cafe. Here an artist (Frank Reicher) meets his sweetheart (Mlle. M. Corio), both seating themselves at a table. A flower girl enters with her basket (Mlle. Dazie), and the love of the *man* flits from the old flame to the newcomer. He bids her come to his studio, and she finally assents. The second scene is in the latter workshop of the artist, models being discovered in pose at the rise. They are dismissed. The artist companions make their exit, the woman lover enters, and is escorted to an adjoining room. The flower girl then appears, and the feature dance of the act begins. It is the usual Parisian dance of sensuality, grace and poetry combined with a tragic end, when the woman lover re-enters, takes in the scene and stabs the young girl. The artist then strangles the woman, seizes a huge sort of dirk, and is about to stab himself when the girl revives sufficiently to prevent his act. The curtain slowly descends. The pantomime was quite well put on, and for those who like the morbid, the sensual and that which "borders" it will strongly appeal. To the others it will not—greatly. Mlle. Dazie's dancing was a delight to the eye, as hers always is, while her pantomimic art was a decided and most pleasing surprise, her facial expression being particularly good and full of meaning. The others in the cast included Anna Krauser, Lillian Lovett, Edward Crawford, Fred A. Burke, Master M. Molasso, Lena Porter and George Olney. The support of Mr. Reichter and Mlle. Corio was particularly good and deserves praise. The special music by Frederic Chapin was appropriate to the theme, and added greatly to the whole. Daniel Dore directed the orchestra, and an oboe player was also rendered able assistance.

Consul the Great.

The monkey rage has begun! Consul, the Great, has "arriv'd, seen and conquered." Monkey acts are generally funny and generally uninteresting after a few moments—but Consul is certainly neither uninteresting nor is he merely funny as a monk. He is almost uncanny in the things he does, and his trainer can rightfully claim that he does everything a man can do save talk. The act opens in two, showing a bedroom scene with a small table on a platform down center. Consul comes on, takes his seat at the table, rings for the waiter, in dumb way orders a meal, tucks in his napkin, proceeds to eat with knife and fork, pours coffee from pot, cream from pitcher, puts in lump of sugar, stirs with spoon and drinks from cup; takes a cork from a bottle and pours some "wine" into a glass and drinks from it, puts the cork back in the bottle, wipes his mouth on the napkin, picks his teeth with a tooth pick, takes a cigarette from his trainer, fits it to a holder, strikes a match, lights the cigarette and smokes it. Then he expectorates in a small cuspidor. Finishing his smoke he threads a needle. He then pays his check. Next he disrobes, untying his own shoe strings. He lights a candle to go to bed by; tucks himself up in bed. Gets up again, exercises on pulleys. Half dresses (aided by trainer), washes himself at basin, combs and brushes his hair, uses tooth brush and powder. Finishes dressing. Has roller skates fastened to his shoes, and after shifting to full stage he skates about for some moments. Then he rides a bicycle, mounting from the pedal as a man would. Rides between five bottles on the stage, over a see-saw, then over it again and down a tiny flight of steps; rides with one hand carrying a stick, and for a close the national flag. Consul is Great, with a big G. He is one of the most interesting "acts" brought over here this season, and no matter what his salary may be he earns it, the pity being that he cannot benefit by some of the gold. But the patience of the trainer is to be remembered and the absence of a whip during the act is one feature that deserves a favorable mention.

Love by Wireless.

Cora Beach Turner and company appeared at the Majestic Theatre the first part of last week in a sketch entitled Love by Wireless. It has a cast of five people and a pretty set of scenery. The sketch is taken from a magazine story by Robert W. Chambers called Sybilla, and dramatized by Cora Beach Turner and Joseph A. Golden. The idea of a machine that sets your heart afire with love and sends out "love waves" to your affinity is very good for a comedy act, but when it gets literally submerged with horse play and cheap comedy it loses its value. There are a lot of lines and some business in the act that if "pulled" in a burlesque house would be stopped, especially the stuff read by Miss Turner while sitting on a "paperhanger's" table. The business following this could be eliminated, also some of the remarks the various members of the cast make while being "shocked" by the machine. If the idea were carried out more legitimately and the finish not so forced, the act would work out much better. Miss Turner appeared in a fencing costume and later in a light sort of a dress, both of which were becoming to her. The company is a fairly good one, the man who played the father and the girl who played the maid being the best. If the act is changed around there is a good chance for it.

Dolan and Lenharr and Mack, alias Morgan, Walley and Mack.

"On sneakers" and under the name of Morgan, Walley and Mack, Dolan and Lenharr, of A High-Toned Burglar fame, assisted by Hugh Mack, who was the "Mysterious Man" in The American idea last season, gave a new act a trial at the Columbia Theatre, Brooklyn, last week. The new sketch is called Nearly a Mind Reader, and while it is not near as funny as A High-Toned Burglar the idea is good, and properly developed it might serve as a very satisfactory vehicle to these two people, whose excellent work has made them so popular with vaudeville followers. Miss Lenharr appears as a mind reader, Mr. Dolan as an "investigator" from the audience, who questions the genuineness of the act, and Mr. Mack as the gentlemanly manager and lecturer for the clairvoyant. Many of the lines are funny, and with the ease and rapidity which comes of repetition they will be even more so. The turn could be readily whipped into the shape required to make it a worthy successor to Mr. Dolan's former offering.

Joe Smalls and Tourists.

Joe Smalls and his Scotch Tourists, seen at Keith and Proctor's 125th Street Theatre, is an act consisting of one man and three girls. They were the hit of the bill last week. With the rapid Scotch dancing, quick changes and good singing this is an excellent act. It opened in one with the trio singing a Scotch melody and garbed in native costume. Full stage is then shown, and Mr. Smalls in evening dress and two of these girls changed to red dresses do a whirlwind dance, after which one of the girls dances alone. Mr. Smalls changes, and, reappearing in a satin blue sailor suit, dances with one girl. Both do a dainty sword dance, which won applause. A toe dance, very capably done by one of the girls, scored heavily. Another of the trio sang "Tittle Tattle, Tattle Tale," also winning a round of applause. In addition some light shadow step dancing was shown by Mr. Smalls and a girl, after changing to a satin dress suit, calling for several encores. They closed with a four-team dance, which was neatly done. The act ought to be booked on the big time.

John J. McClusky.

John J. McClusky certainly won a generous amount of applause when he made his vaudeville debut in town at the Fifth Avenue last week. Why is one of those easy mysteries readily solved after a bit of thought? In the first place, he has a good tenor voice and knows how to use it, and in the second place he selected songs that suited his voice. But why sing "My Cousin Caruso," a character song pure and simple, and sing it straight with only a shade of a dialect? It was so far out of the picture that it jarred. "The Palms" is a bit passe, and Ethelbert Nevins' "Rosary" has been sung so frequently in the vaudeville houses that, beautiful as it is, the song seemed a bit overdone. The opening song was unfamiliar, but it was excellently rendered and was thoroughly enjoyed. With a better and more appropriate repertoire of songs, Mr. McClusky will meet with a correspondingly greater success.

Moore and Young.

Moore and Young, who were features of the bill at the Columbia Theatre, Brooklyn, last week, are a pair of young women who aspire, apparently, to be male impersonators. Their appearance is the weakest feature of their turn. They dance quite well, as such acts go, and sing in voices which answer very well for a few minutes' hearing, but which one wouldn't care to listen to much longer. They should know, however, that no vaudeville audience other than those that patronize the "small time" would approve of make-ups as carelessly planned as theirs. A male impersonator with the proper ambition, for instance, would know better than to wear her hair in the much "ratted" and be-puffed feminine fashion adopted by these two. And their trousers need urgent pressing. It would do both young women a world of good to study a photograph of Della Fox as Mataya in Wang, than which "male impersonation" Broadway has seen no better since.

Lake and Stevenson.

Lake and Stevenson showed a new act at the Grand Opera House last week that was really worth while. Lake was formerly of Lake and Sorge, and Stevenson of Stevenson and Nugent. Lake, who is supposed to be doing a single act, opens, and after singing a verse and the chorus of a song claims the piano player is trying to "queer" his act. In the course of the argument a stage hand (Stevenson) appears and takes the part of the piano player. The dialogue is very funny. To show that he's "there" himself the "stage hand" dances to the delight of the audience, who, Wednesday night at least, seemed to be completely fooled. Lake works up his material very well and Stevenson is an exceptionally clever dancer, which combined with the idea of the sketch makes a very acceptable act and one that there is lots of room for, as two men comedy acts are none too plentiful.

Morton Sharpe and Girls.

Morton Sharpe, a colored singing and dancing comedian, made his debut in a new act, supported by Vivian Montgomery and four girls, at the American last week. The dancing was exceptionally well arranged and executed, and the singing proved entertaining and melodious. The songs were "Dancing in the Bright Moonlight," "Oh, You Coon," and "Down Among the Sugar Cane." The latter was repeated during an encore number at the close after a change of costume by the girls. Another song would have been better. The two special drops were screamingly funny and if used as a burlesque upon real scenery they would have caused a mild sort of riot. But taken seriously as scenes of the Sunny South—"Bill" Morris, how could you hang them in your house? Aside from the drops, the act pleased and should succeed.

Jones and Mayo.

In a series of impersonations Dave Jones and Harry Mayo made their first New York appearance at the Fifth Avenue last week. The actors and characters they impersonished included Richard Carle in The Spring Chicken, Junie McCree as The Dope Fiend, David Warfield in The Music Master, Ralph Herz in his character of the Lawyer, Sam Bernard in Nearly a Hero, and Montgomery and Stone in The Wizard of Oz. Memory of each stage favorite served to call forth some applause, but on Tuesday afternoon nothing very startling or remarkable in this line developed. One of the pair used the now famous line of the late Dan Daly when seeing an impersonation of himself: "One of us must be rotten," and the line was decidedly apropos of most of their characterizations. Which were on the edge of "decay" may be left to the imagination of the reader.

Charles Montrell.

Making his metropolitan debut at the good old Fifth Avenue, Charles Montrell showed himself to be one of the best jugglers that have appeared upon the vaudeville stage in this day or previously. Few men work with such rapidity, skill and grace as does Mr. Montrell, and his feats, none of them easy, are done with an assurance and precision that is highly entertaining and pleasing. To mention all of them would take up too much space, but suffice it to say that he does about *every* trick of juggling worth seeing and does each exceedingly well. Good comedy is added to the act by an assistant in blackface, who does the usual plate smashing and fake juggling that go with such offerings. The finish is a bit monotonous and long drawn out and might be altered a bit.

Sir General

A new highly trained horse made his metropolitan bow at the Fourteenth Street Theatre week before last, and was held over last week. He is a black pony, named "Sir General," being presented by John Long, a well-known and most able trainer of horses. "Sir General" does many of the feats accomplished by the late lamented "Trixie," as well as several other equally remarkable and clever feats. He adds, subtracts and multiplies figures, spells names and words, makes change from a cash register, picks out flags, picks out boys who stand in a row and takes their caps off with his teeth, telephones by a bell system, and distributes letters in mail boxes arranged alphabetically. In fact, he is another wonderful beast, and those who did not see him missed a real treat. He should be playing the big time.

Radford and Winchester.

At the Brighton Beach Music Hall last week a new team of comedy jugglers, Radford and Winchester, made their appearance and scored a solid laughing hit. One of the men works in a grotesque sort of tramp make-up, while his partner works "straight." The former, in addition to being an extremely clever juggler of small articles, is a fairly good comedian. The "straight" man is quick of eye and action. The two juggle hoops, plates, hats, torches, billiard cues and balls, and the comedian arouses some laughter by catching apples and several kinds of vegetables on a fork held between his teeth, a feat not new but always sure of winning applause and laughs. In the comedy juggling class the turn is a thoroughly good one.

Frey and Sully.

At the Fourteenth Street Theatre last week Henry Frey and Will F. Sully presented their new act, The Fox Hunters, for the first time in the city. The act, which is a talking comedy skit, was written by Arron Hoffman. As it stands at present it will have to be cut and slashed to a considerable extent. Most of the early portion drags, and the business and jokes are carried along for too great a time. The finish is good, and through it they won several well merited bows on Thursday night. They sang "All Alone" and a parody on "Linda." With a readjustment and a rewriting of the act they should make a most emphatic hit in any of the houses, but not as the act stands now.

Franz Meisel

To the skeptic regarding good music in vaudeville Franz Meisel would be a surprise and a delight. He is a violinist of rare ability, showing a schooling and training that must have meant years and years of hard toil, added to a remarkable aptitude for his profession and art. At the American Music Hall, where he made his debut in vaudeville last week, he was a most exceptional hit and his selections, all of the classical order and one or two of the "trick" playing variety, were enjoyed and applauded without stint or measure. Vaudeville audiences do want good music and Franz Meisel can continue to fulfill the desire as long as he wishes to remain in this branch of the amusements and arts.

Harry Decoe.

Harry Decoe presented a balancing act at the Columbia Theatre, Brooklyn, last week, that is remarkable for the nerve the performer displays when, at the end of the turn, he piles four tables one upon the other, climbs aloft with four chairs, and proceeds to balance himself precariously upon the trembling pyramid. The feat is the more exciting (particularly to the people seated in the front rows), because Decoe does it less than three feet from the footlights, "in one." It pleases vaudeville patrons who like such "thrillers," but it would be immensely more pleasing if it were done farther up stage. The earlier part of the act consists of several novel balancing feats, cleverly done.

Stevens and Moore.

At the Columbia Theatre, Brooklyn, last week, Stevens and Moore were seen in a novel and quite amusing act new in these parts. The pair appear as vaudeville performers in their dressing-room at the theatre, who are called on, owing to the failure of the other performers to show up, to give the entire "show." It becomes necessary for both, therefore, to show their skill in several different lines of vaudeville amusement, and both Miss Moore and Mr. Stevens acquit themselves very creditably. Miss Moore's singing voice is a pleasing one, and Mr. Stevens' comedy is along legitimate lines, and, in the main, quite amusing.

Octave Caillouette.

A wire artist new to America made his debut at the American under the above name and although opening the bill scored a goodly sized hit. His most remarkable feat is that of riding a unicycle on the slack wire. Other clever stunts included balancing himself on the inside of a hoop and juggling eight batons, juggling with Indian clubs and several balancing feats.

Small, Sloan and Sheridan.

The trio bearing the above title was seen at the Columbia Theatre, Brooklyn, last week, in a sketch full of very apparent shortcomings. It is a hodge-podge clumsily thrown together, and the efforts of the players to carry it along successfully were unavailing. To make a bad matter worse, it is far too long. The girl of the trio acts in overdrawn, exaggerated fashion; one of the men sings very well, and the other is occasionally funny, but, lacking the proper material, the occasions were not numerous. The three might have some little success if fitted with the proper vehicle.

Margaret Keene and Company.

At the West End Theatre last week Margaret Keene and company were seen in Lorne Elwyn's playlet, Before the Play. It is a story of the love of two women for one man, one of the women being the leading woman of a melodramatic company, and the other the soubrette. The scene is laid in the star's dressing-room at a small theatre in a one-night stand town. The man turns out to be the husband of the leading woman. It is a dramatic offering, with a sufficient amount of comedy to relieve the melodramatic tension. It was well received.

Lockwood and McCarthy.

A young woman who sang with some little method of her own in Mr. Lasky's Pianophiends last season, and a young man from the same organization, have joined hands in an act of their own, and placed it on view for the first time hereabouts at the Brighton Beach Music Hall last week. The young man plays the piano well for his partner's accompaniments and during the intervals required for her changes of costumes, and the young woman sings a group of songs in a confidential manner that is unique and amusing. On the whole, the new turn is decidedly pleasing.

Roland Travers.

At the American Music Hall last week Roland Travers, a magician new to the vaudeville stage, made his debut. His act was limited by the time allowance of the bill and as a consequence he did not show quite as many tricks as others have been seen to. Nevertheless, those he did were very clever and mystifying and his method of working was particularly commendable. For a closing he gave an imitation of Ching Ling Foo, doing the latter's famous goose trick and the accompanying fountain of water. Travers should win favor and friends wherever he appears.

Bertie Heron and Girls.

Bertie Heron, supported by eight girls and four men, opened her new musical comedy act last week at Loew's New Rochelle (N. Y.) Theatre. The playlet was written by Jack Hazzard and George Spink. The company includes Bertie Heron, E. Truex, and R. Duffis; Pearl, Lottie, Etta, and Arline Franklin; Dorothy Godfrey, Corine Pendleton, Florence Bender, and Sadie Hunt. The singing and dancing is clever, and by putting a little more "ginger" in the closing of the act it will make it far superior than at its present stage. BERT H. NATHAN.

The Four Gypsy Girls.

A pleasing musical act was that given at the Columbia Theatre, Brooklyn, last week, by a quartette of young women, who call themselves the Four Gypsy Girls. They appear in picturesque gypsy costume, grouped about a campfire, and sing a carefully chosen repertoire of songs a bit better than those usually heard from such turns. The effect of costuming and setting and the quality of the voices make this new act a very pleasing addition to its class.

LAST WEEK'S BILLS

KEITH AND PROCTOR'S FIFTH AVENUE.—Business seemed to pick up here, probably owing to the appearance of Mlle. Dazie and the cooler weather. The bill was as follows: Charles Montrell (New Acts), Emma Francis and Her Arabs, Dave Jones and Harry Mayo (New Acts), Howard and Lawrence, John J. McClusky (New Acts), Mlle. Dazie and company in L'Amour De L'Artist (New Acts), Ed Wynne and Al. Lee, Van Cleve, Denton and Pete.

AMERICAN MUSIC HALL.—Business took a big jump, owing to the appearance of Consul, the trained monkey, although on Thursday afternoon the house was not a capacity one by a good many rows. The bill included Octave Caillouette, Minna K. Hurst (sixteenth week), Roland Travers (New Acts), Franz Meisel (New Acts), the Lime Kiln Club (New Acts), Billy K. Wells, Rosario Guerrero (New Acts), Tudor Cameron and Bonnie Gaylord, Daphne Pollard, Consul the Great (New Acts), Sisters De Faye, Morton Sharpe and His Dancing Belles (New Acts).

FOURTEENTH STREET.—The usual capacity business was enjoyed here nights with almost capacity matinees. The bill: Frey and Sully (New Acts), Will Davis, Gertrude Black, Jack Driscoll, Banta Brothers (New Acts), Sir General (New Acts).

ATLANTIC GARDEN.—Rose Latimer, Williams and Seigel, Franks, Eddie Clarke, Desmond and Bailey, Jerome and Hunter.

WEST END THEATRE.—First half: Margaret Keene and company, Laura Houston, Moore and Barrison, Splick Brothers, and La Belle Marie. Second half: Cora Beech Turner and company, the Marchands, Ivy Trio, Leonard and Wood, and Rita Redfield.

KEITH AND PROCTOR'S 125TH STREET.—Caron and Bell, Sallie Lee, Collins and La Belle, and Joe Smalls and his Scotch Tourists.

MAJESTIC.—Big business continued here all week and the management announce that they may continue the present vaudeville policy the year around. The bill included, first half: Rita Redfield, Leonard and Wood, Princess Chinquella and company, Fannie Woods and Boys, and Cora Beech Turner and company (New Acts). Second half: Margaret Keane and company, Laura Houston, Moore and Barrison, Splick Brothers, and La Belle Marie.

GRAND OPERA HOUSE.—Vaudeville and Motion Pictures.

MINER'S BOWERY.—Vaudeville and Motion Pictures.

MINER'S EIGHTH AVENUE.—Vaudeville and Motion Pictures.

NEW STAR.—Vaudeville and Motion Pictures.

METROPOLIS.—Vaudeville and Motion Pictures.

PAULINE'S BIG HIT.

Pauline has been playing New York since the week of April 5 without a single let-up or lay-off, a most remarkable record when it is understood that he came to the metropolis an unknown and an untried entertainer in the vaudeville houses. Dr. J. R. Pauline, to quote his full name, has been giving hypnotic entertainments for the past several years, and his name and work have been known in many cities and States of the Union, but when he made his first bow in the greater city ten weeks ago his success was a doubtful matter with the agents and managers. His record since that time speaks for itself. Audiences that have packed the Victoria, the Colonial, the Alhambra, the Orpheum and lastly the American have applauded his act without stint or time limit. He has proven himself to be one of the greatest entertainers of this or any other season, and no matter whether the theatre patron be skeptical or not as to the genuineness of the act as an experiment in hypnotism, he is forced to admit that Pauline is a master entertainer and a "showman of the first water." That he will be able to return to New York in future seasons goes without saying, and that his success in the Morris houses is assured seems to be a certain fact.

SHOT IN VAUDEVILLE THEATRE.

Alice Robinson, a performer, was shot in the head by a spare bullet while on the stage of one of the smaller vaudeville theatres at Shreveport, La., on last Thursday evening, July 8. Miss Robinson was not playing the theatre, but had gone there to pay a social call upon some friends. The Nells, sharpshooters, were on at the time and the woman of the team took a shot as Miss Robinson crossed the stage in back, the bullet hitting her in the head and penetrating the brain. Miss Robinson was taken to a hospital and was not expected to live. She is from Kansas City, Mo.

PENCILED PATTER.

Art for art's sake is all right, but three meals a day are more substantial.

The Three Healy Sisters have several offers for musical comedy for next season. At present they are playing in vaudeville. Anna Healy is doing a "suggestion" of Irene Franklin, singing "Redhead," and it is quite the best of the many "suggestions" that have been shown around here.

Now it's twinkle, twinkle, Broadway star,
With prestige, jewels and motor car;
When you find you have to pay a bill,
Take a flying trip in vaudeville.

Max Sherman, general manager for Bert Cooper, says he is so busy nowadays he only goes to lunch once a day.

Tradition says a season's work is forty weeks, but a whole lot of acts do not think tradition is telling the truth.

Burlesque is the port that has harbored many an act that was being wrecked on the stormy seas of vaudeville.

There are a lot of men managing vaudeville houses who know a whole lot more about the grocery and butcher business than they do about vaudeville.

Bert and Lottie Walton have just returned from the West, where they were playing on the Orpheum circuit. They will spend the Summer resting.

Joe Wood's office is playing to "crowded houses" every day. If Mr. Wood was to speak to every one who called to see him the business days would have to be six months long, as they are in the polar regions.

An actor asked a certain agent who had been to see his act what he thought of his finish. The agent replied that he thought it was "complete."

Dan Maley, the Italian comedian, has several offers for next season, one of which is from a well-known vaudeville producer.

Ted Snyder was called to the telephone the other day and a female voice said, "Hello, have you 'Beautiful Eyes?'" Ted replied, "Yes, and 'My Wife's Gone to the Country.'" The voice said, "What do I care about your wife? If you think you can get fresh with me you're mistaken," and she rang off. She hadn't heard about Snyder's hit, "My Wife's Gone to the Country," but she probably will. It looks good.

Ben Ross wishes to deny the rumor that he is to take David Warfield's place in The Music Master, as he is engaged for J. Herbert Mack's Columbia Girls for next season.

The shades of night were falling fast,
there stood an actor weak.
He was tired, worn and weary trying to
book "next week."

Actors no longer stand along Broadway from Thirty-ninth to Forty-second streets telling each other what a "riot" they were in Carbondale, Pa., or Moline, Ill. An officer of the law is stationed there who politely tells them to move "up stage" or to "exit left." (Who knows, the policeman may be an actor who has reformed?)

Kendis and Paley, who were formerly with Remick, but are now with Shapero's, have discovered a new animal for the subject of a song. They have it in their latest, "My Little Kangaroo," which looks like a hit in a hop, skip and a jump. The boys are working a few more songs that they expect much of.

Tom Wilson, of Wilson and Mac (the man who looks like Bryan—Wm. J., not Al.—), says vaudeville is a cinch nowadays. All a fellow has to do is get an act and then buy a theatre to play it in.

Arthur Blondell, of Reich and Plunkitt, is a busy man. He is booking the Casino, Rye Beach; Sans Souci Park, Wilkes-Barre; Ross Park and Endicott Casino, Binghamton. If you think this is an easy job call around and watch Arthur work.

John J. Collins, of the Orpheum circuit staff, went to Chicago Saturday for a ten days' vacation.

Now that The Girl from Rector's has closed we can take our country cousins down Broadway past Thirty-ninth Street without telling an untruth when asked the inevitable question. Did you see——?

Eddie De Noyer and the Danie Sisters are to open at one of the local Broadway houses in the course of a couple of weeks.

Otto Henry Harras ("Elbow Rubs") jumped from Eighth Avenue (*Morning Telegraph*) to Fifth Avenue (*The American Musician*). Meanwhile the boys are singing "Good Luck, Otto."

Why do the patrons of moving picture theatres applaud picture reels and let good acts go off without a hand?

The Daleys, roller skaters, were held over at the Victoria for another week.

May Florine Linden has turned down all vaudeville time to be featured in Max Spiegel's College Girls next season. Al. Gallagher, of the Sutherland office, is responsible for the transaction.

Straight: You don't know anything.
Comedian: I don't know anything?
Straight: No, you don't even know George Washington is dead.

To encourage originality, we will give for the first ninety-six answers to the above a handsome professional copy of "Gee, I Wish I Had a Girl." If you want a song for your own exclusive use now is your chance.

THOMAS J. GRAY.

BROOKLYN AMUSEMENTS.

Brighton Beach Music Hall: Bert Williams, Bertie Herron in Behind the Scenes; Heloise Titcomb, Vinie Daly, Bert Leslie and others.

New Brighton Theatre: La Estrelita, Frank Fogarty, the Imperial Hussars, Gus Edwards' School Boys and Girls, the Juggling Balloons, Frank and Marion Moore, Susanne Roccamora, and the Kroneman Brothers.

Henderson's, Coney Island: Marron and Hein's Minstrels, Jerge, Aleene and Hamilton, Cora Youngblood Corson Sextette, the Stubblefield Trio, Eddie De Noyer and the Danie Girls, the Almonds, the Melani Troupe, Miskel, Hunt and Miller, and Cecile Francois and company.

THE COLUMBIA CLOSES.

Manager M. S. Epstin's Plans for Next Season —House to Be Remodeled.

Fulton Art Studio, Brooklyn, N. Y.
M. S. Epstin.

The Columbia Theatre, at Washington and Tillary streets, Brooklyn, which has been the talk of the vaudeville world, among managers, owners and performers alike, as a result of its remarkable business, and among its patrons in Greater New York on account of its really good bills, closed its season on July 11. The big house will reopen on Aug. 30, after extensive improvements from the main lobby to the stage door, and from pit to dome, to be made at an outlay of over $20,000. The same management will prevail, Mr. M. S. Epstin, the resident manager, remaining in charge for the Mark and Stone Amusement Company. He will be the ruling spirit during the close of the house and will be actively engaged in directing the reconstruction preparatory to the opening. It is expected that the Columbia will be one of the handsomest theatres in the world. The seating capacity will be over three thousand and it will be extremely comfortable. Every known convenience will be installed and its reconstruction will be entirely of brick and steel. Weekly, all round, well balanced bills, chosen to please the women and children, as well as the men, will be the special object of Mr. Epstin, whose career in Brooklyn and various other cities throughout the country, as a vaudeville manager, is well known to thousands of theatregoers. At various times in the past ten years Mr. Epstin has represented not only the Mark and Stone Amusement Company, but the Work and Harris Amusement Company, the Michigan Amusement Company and the Theatre Comique Amusement Company. Although a young man, he can claim as broad an experience as the majority of managers in the country. He has handled drama, comedy, vaudeville, circus and zoo. Every one knows what the conditions formerly were at the old Columbia. When Mr. Epstin took charge on Dec. 1 last, arriving in Brooklyn from Cleveland, where he had been managing a vaudeville house for the same concern, an absolute stranger to Brooklynites, his coming meant success. "The word 'failure' has yet to be learned by him," said a local manager. "He is always responsible, always sympathetic, always doing little kindnesses quietly and unnoticed, never unmindful of his patrons' comfort and they visit the theatre with the happiest anticipations of good treatment." Recently Mr. Epstin was asked what greatest pleasure on earth was his, and in reply said, "I am always happy when making others so." And this is the secret of his popularity.

W. H. Hoffman, the head of the W. H. Hoffman Company, designers and decorators, of Pittsburgh, who have charge of the reconstruction of the Columbia Theatre, said: "I have built and constructed many theatres for Mr. Mark, the controlling head of the company. The company has thirty-seven houses, and I know that the new Columbia Theatre will surprise not only the patrons, but the theatrical men, when we have finished. It will be a modern playhouse, advanced in its entire construction, perfect in all details, of concrete construction and fine arts, together with the latest improvements in machinery and electrical engineering. There will be harmonizing decorations and the proper acoustics, all that the theatregoing public can demand. There will be a very comfortable seating capacity and the patrons have the knowledge that they will be safeguarded at all times and are never in danger from fire. There are many exits."

Mr. Epstin, when asked concerning his plans for next season, said, "While the bills this season were good and the business beyond expectations, it is my intention to give my patrons even better, if that is possible, next season. The ornamentation and decoration will be most unique in design and present an entirely new effect, giving a splendid finish to the historic old house that will be very pleasing. Experience has taught me that the public wants the best and I will make every effort to furnish it. The prices will remain the same."

NEW MORRIS HOUSE BEGUN.

The new Colonial Theatre William Morris, Inc., is to control in Indianapolis is now an assured fact and work upon the structure has been begun. A ninety-nine year lease on the property located at the southwest corner of Illinois and New York streets was signed a week ago by the Helen Realty Company and the owners of the property. The Colonial Theatre Company is the new corporation, which will rent the house, the incorporators being P. H. Fitzgerald, J. P. Fitzgerald, Robert Bonner, H. A. Fenton, all of Indianapolis, and Cecil C. Owen, who has managed the Holden Stock Company. The Colonial will cost $100,000 and will seat 1500 persons.

A CRITICAL REVIEW.

NOTES UPON ACTS AND PLAYERS SEEN IN THE THEATRES DURING THE WEEK.

Many Pleasing Entertainers Are Found in the Combination Picture and Vaudeville Houses—The Variety of Offerings and Artists Greater Than Ever.

Programmed as "Three of Us," H. Van Cleve, Dora Denton and their mule, Pete, closed the Fifth Avenue bill with much merriment. The mule is used in the same way that the kicking beast has been heretofore on the variety stage, and the efforts of Mr. Van Cleve to ride him caused the big share of laughter in the act. Miss Denton in a goodly "burlesque queen's" voice gave much kindly advice and walked about the stage in no undignified or unstately manner. Her riding habit reminds one of the sawdust arena and a shopping tour through some of our big stores. The caption they give themselves saves extra print.

Emma Francis and her two Arab boys rollicked through fifteen minutes of acrobatic dancing and tumbling (Fifth Avenue) to the evident joy of the patrons of that house. Miss Francis' singing is quite out of the ordinary and combined with her exceedingly clever though hardly artistic tumbling and dancing, makes her act one of the most novel of its sort of this day. The work of the boys was quite as good in its line, as was that of Miss Francis.

Howard and Lawrence (Fifth Avenue) scored a goodly sized hit at the Tuesday matinee and showed that they have one of the neatest acts of its sort now playing the big houses. The opening with bare stage is somewhat monotonous and does not add to the act materially, however, and the comedy element in this portion is a bit tiresome. Mr. Howard's piano playing was warmly applauded, as it fully deserved, his ragtime and trick playing being especially entertaining and cleverly done.

Ed Wynne and Al Lee (Fifth Avenue) were again a laughing hit from start to finish and Mr. Wynne's comic hat came in for its full share of appreciation. As a "fruthy" form of amusement, their act is one of the best now being presented and they deserve all the success that they are attaining.

Eddie Clarke (Atlantic Garden) entertained with his comic tramp juggling act, and showed that he is a comedian of ability, as well as a manipulator of the tossable things of considerable cleverness. Laughter and applause greeted him upon his entrance and throughout his act.

At the Fourteenth Street Theatre Will Davis monologued through twenty minutes of fast speeding time. That some of the "old stuff" goes great was amply proven by "Bill" Davis, and that the new material goes equally well, if not better, was also demonstrated. But that he made a hit in putting it mildly, and there are few monologists who can surpass him as a good, wholesome, clean and laugh producing entertainer. Next season we shall look to see him on the "big time" again, and for a long time to follow.

Billy K. Wells (American) woke the house up somewhat on Friday afternoon, although the Lime Kiln Club had things going in quite a lively way. Billy's present monologue is along political lines, and many of his cracks at affairs of the past and present are decidedly funny, although some have been heard before. His medley-parody-story song is good, and his closing medley-song on whiskey labels is exceptionally clever.

Tudor Cameron and Bonnie Gaylord (American) presented the familiar comedy sketch, On and Off, in which Ed Flannagan formerly worked with Cameron. In its new form with Miss Gaylord it is quite as funny as heretofore, and the presence of a woman in the act lends an added variety. The lines are almost the same as previously, and Tudor Cameron worked with as much unction and ease as ever. The change of costume in the dressing-room scene is done with exceptional cleverness, and the light summery dress that Miss Gaylord dons is appropriate to the season and allows her to walk out with her white hose worn during the act. The finish is the same as before, and the dancing of both was applauded. The act with the new team will be a big hit for a long time to come.

Collins and Belle (Keith and Proctor's 125th Street) scored with their nimble dancing. They opened with "Down Among the Sugar Cane," following with some very clever contortion work by the woman and exceptionally good clog dancing by the man. The closing feat made a big hit and consisted of the man, suspended from cross bars, head downward, dancing a clog on a platform resting on the bars above him, while the woman danced in upright position on the same platform.

Caron and Bell (Keith and Proctor's 125th Street) are a team of clown tumblers and toe dancers. The tumbling and other tricks by the man at the table were amusing, but lacked spontaneity in carrying the latter out. His hand springs were ably executed with remarkable swiftness. The rendition of "My Peach Basket Girl" by the woman was very poor, and her toe dancing was entertaining, but not up to par.

Splick Brothers (West End) appeared to good advantage with their strong arm acrobatic and hand balancing act. Both of the men do very clever feats, every stunt bringing applause. The Incidental comedy by the taller of the team is agreeably offered. The feature trick is a slow lift from the floor while the smaller of the two is in a prone position, only one hand of top mounter and under being used.

In a dancing pantomime called The Rose and the Dagger, Rosario Guerrero made her first reappearance in America in some years at the American Music Hall last week. The pantomime is of the prevalent gruesome order and tells the story of a dancer who seeks shelter in the hut of a bandit during a terrible storm. The bandit observing the jewels of the dancer threatens her life. Through her charms, both in body and in dance, the woman arouses the admiration and passion of the man, at the end securing his dagger and stabbing him. Guerrero is a woman of beauty, grace and magnetism, with an added knowledge and experience in the art of terpsichore that make her one of the great dancers of the current day. But the present offering is uninviting and altogether too sensual and morbid to have any lasting appeal. She was ably assisted by Sig. L. Pagliari as the bandit.

TO GO TO LONDON.

Frank Stafford and Marie Stone will sail for England on Aug. 25, to open at the Palace, London, early in September. Walter De Frece booked the act.

AGENTS AND PRODUCERS

ARMSTRONG, JAS. J. 1416 Broadway, N. Y.
BENNETT, A. MILO Randolph and Dearborn Chicago Dramatic Exch'ge
BENTHAM, M. S. Long Acre Bldg., N. Y.
BUCKNER Long Acre Building, N. Y.
GALLAGER, ED. 1440 Broadway, N. Y. Booking Vaude'lle Ev'ry'where
GUS. EDWARD'S ENTERPRISES Astor Theatre Bldg., N. Y.
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GORDON & SOLOMON Suite 608-9, Gaiety Theatre, B'way and 46th St.
HART, JOSEPH New York Theatre Building New York
HOMANS, GEO. Long Acre Building, N. Y.
KELLER, EDW. S. Long Acre Bldg., N. Y.
LASKY, JESSE L. Hudson Theatre, New York
LEO, JOSEPH J. Long Acre Building, N. Y.
LOVENBERG, CHAS. Keith's Theatre Providence, R. I.
MARINELLI (LM.), H. B. Long Acre Building New York
NOLAN, WM. P. Room 907, 1402 Broadway, New York
MASON, JACK (Producer) Hotel Flanders, N. Y.
WEBER & ALLEN 1431 Broadway, New York
WESLEY, LOUIS 1416 Broadway, New York

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AL STINSON PASSES AWAY.

Al Stinson, who has been lying at death's door for the past several weeks, answered his last call on the evening of Saturday, July 3, at the home of his daughter, Mrs. Dessie Stinson Wise, at Red Bank, N. J. Mrs. Stinson (Clara Merton), who has constantly attended her husband during his last illness, brought him home from Chicago that he might pass his remaining hours among his own people. He had been in a hospital in Chicago during the last three weeks. Death was caused by a complication of ailments, which had gradually sapped his strength, so that he was unable to do a week's work during the past two years. The team of Stinson and Merton was known for years in the best vaudeville houses, and Al caused many a laugh and many a round of hearty applause. His end will be regretted by hosts of friends in and out of the profession. Funeral services were held at St. James' Catholic Church, Red Bank, on Monday, July 6.

John Albert Stinson was forty-six years of age, and had been in the profession thirty years, having worked with his wife twenty-four years. He was a son of Lewis C. Stinson, Judge of Supreme Court of Indiana and a grandson of Governor Dunning of Indiana. Funeral services were held at St. James' Catholic Church, Red Bank, on Monday, July 6.

News of the Summer Parks

Children's Carnival Week at the Palisades Amusement Park, opposite New York on the Jersey side of the Hudson, has been postponed until next week. On Saturday, July 24, a baby carriage parade will be held. Prizes of all sorts will be given the competing parents who enter their children in the various contests. Palisades Park is now an established amusement resort. It is beautifully situated, and is easy of access to residents of New York, as well as those of the nearby New Jersey towns. It is delightfully cool and well laid out. The attractions are clean, wholesome and entertaining, while as a restful resort for a few hours of real recreation it may be said to be ideal.

Herr Roth, one of the wild animal trainers at Bostock's Arena in Dreamland, Coney Island, was severely clawed by a tiger on last Friday. Roth was standing guard outside the arena cage when the tiger was led in. At the sight of other tigers the beast became enraged and snapped his chains. Roth seized one through the cage bars, was drawn close to the cage, had his arms dislocated, and before Heinrich Falkendorph, the beast's own trainer, could interfere Roth was badly mangled.

What is said to be the largest roller coaster in America was opened in Mt. Clemens, Mich., last week. It is said the attendance the first day exceeded 7,000.

At Scranton, Pa., Luna Park (Len B. Sloss, mgr.): Jessie Keller's Bicycle Troupe was the free attraction for week of July 5, and pleased excellent business. The business of the Fourth was a record-breaker. From 10 A. M. to 12 P. M. the Park was literally packed. The Riva Larson Troupe for week of 12. Rocky Glen Park (A. Frothingham, mgr.): The vast crowds enjoyed the music and dancing and a brilliant display of fireworks on the night of the Fourth.

At Meyers' Lake Park, Canton, O. (H. B. Reis, mgr.): Enormous crowds attended July 4, 5, and all attractions upon the grounds did well. In the theatre James Logue, William Fullerton, Frank McCrea and company, Estelle Wordette and company, Neff and Starr, and the Five Columbians pleased large business week of 4-10.

Thavin and his band are entering on their second week at the Zoo, Cincinnati, Ohio, with whose patrons they have become decided favorites, and the engagement bears every indication of being a highly successful one.

Manager Goodfellow, of Luna Park, Washington, D. C., announces several new changes in policy and attractions, which will prove of interest to Summer amusement patrons. Hereafter in addition to the free gate week days there will be free vaudeville from now on. Still another innovation will be the throwing open of Luna Park attractions—the Carousel, Chutes, Roller Coasters, Aerial Swing, Social Twirl, Funny Chateau, and Scenic River to children in the afternoons. The free vaudeville this week presents Harrison and Force, Irish comedians; Christie Waltham, soubrette and coon shouter; Clark Brothers, whistling imitators; Dupont Sisters, aerial gymnasts, and motion pictures. The American Regimental Band continues in concerts.

Bay Shore and the other Summer amusement resorts at Baltimore, Md., have been well patronized during the past week, though the weather has been cool. At the Electric Park, Beachey in his airship is proving an excellent card, and at River View E. H. Hutchinson, the daring balloonist, makes an ascension every afternoon. Holden, at Bay Shore, gives his two thrilling acts, the Great High Dive and the marvelous Death-Trap Loop.

The Hippodrome, Philadelphia, Pa., had another big week of it July 5-10, playing practically to capacity, while on Monday crowds had to be turned away. It is estimated that fully 50,000 persons visited the park during the week. The bill was a most attractive one, made up, as it was, of a combination of features, ranging from regular circus acts to a wild west show. The latter excited much interest, especially the sharpshooting of Princess Wenona. Mamie Francis and her diving horses gave an interesting and daring act. Mlle. Sommerville and her dancing horse repeated their former success. The Three Stewarts in a musical act, Elmiron and Gregnone, and Moa and Goodrich comprised the vaudeville part of the bill. California Frank's Wild West will remain this week, as will Miss Francis and Mlle. Sommerville. Other features will be Woodford's performing monkeys, Rossetta and Lyman, knockabout acrobats, and a new series of moving pictures.

Fireworks were the feature of the week of 4-10 at Forest Park, Kansas City, Mo., and the crowds were among the largest of the season. Reckless Russell, the daring high dive bicyclist, was a free attraction that drew big crowds. Another big offering was Garnetti's Troubadours, headed by Lulu Woods, a splendid contralto singer. The show was in three parts, a minstrel first part, an olio and a laughable afterpiece. The free vaudeville show included Eddie Earl, Harry Lorraine, and the Lighthawk Brothers, all winning favor. Water sports at the swimming pool came in for the usual attention. At Fairmount Park 4-10, the big lake seemed to be the center of interest and forty new boats added to the already large flotilla could not accommodate the big crowds. Fireworks, swimming races, the bathing beach and many minor attractions all shared in the popular favor. The vaudeville bill, headed by Zimmerscheid's Orchestra, included Fletcher and La Pierre, Billy Dryer, the Lewis Trio, and Ralph Carr Fleming. The vaudeville in the German Village included Fox and Evans, Vernie and Thomas, Axtell and his clown dog, Hodges and Darnell, and the Sisters Earle, all of whom were well received.

Three men engaged in a furious fight in one of the cars of a Ferris wheel seventy-five feet above the ground gave the crowd at Paradise Park, Fort George, New York, a thrill that they hadn't paid for on the night of Sunday, July 11.

A crowd of 300,000, equaling the record throng of July 4, made Coney Island bright and lively last Sunday, July 11. There was a tremendous rush to the beaches and the real surf was almost as crowded as Surf Avenue.

Cooley and Thom's floating theatre played to a fair sized house at the river side, Fort Madison, Ia., June 26, and Emerson's Floating Palace, to good business July 1. They will return from up river in about thirty days.

At Columbus, Miss., the Lake Park Amusement Company (Greenland, mgr.), moving pictures attract many three nights each week.

At Elysian Grove (E. Drachman, mgr.), Tucson, Ariz., moving pictures and illustrated songs by Marcella Hamilton, to fine business July 3-10.

Luna Park, at Duwamish Head, West Seattle, is a very popular resort.

At Natatorium Park, Spokane, Wash., Liberati's Band and four singers, July 11, 12; Scandinavian Saengerfest and St. Olaf's Band Aug. 21-28. Bowen's American Band is now being featured.

At Capital Beach (J. A. Buckstaff, mgr.), Lincoln, Neb., has regular attractions to good crowds. Salt water bathing beach opened and special fireworks July 5. Epworth Lake Park, Parland-Newhall co., Rosani, July 4.

Lieutenant Carl E. Carlton and his British Guards' Band remain the magnetic musical attraction at the Manhattan Beach Hotel. Manager Amer has bought off "The Fighting Bandman's" contracts for July, to retain him and his veterans at the beach. Lieutenant Carlton's portrait is to be added to the hotel gallery, which includes Patrick Barsfield, Gilmore, John Philip Sousa, and Victor Herbert.

At Palisades Amusement Park, "high up in the woods" in New Jersey, opposite upper New York, the new arrangement by which the William Morris booking offices supply the attractions for the open air theatre has proven successful. For this week the headliner is Amelia Manetti, who comes from the Grand Opera House in Milan, and who on this occasion makes her first appearance in America. Other acts are the Georgia Campers, Billy Wells, and the Picard Troupe. The free out-door act is furnished by the Sensational Ballots, and the Stroebel Airship. Other attractions include Blake's Hippodrome, Willard's Temple of Music, Millican's Hindoo Theatre, the Monarch moving picture show and Mitchell's snake show. Besides all these there are merry-go-rounds, roller coasters and a splendid dancing pavilion. Every Wednesday night an excellent display of fireworks is given.

Dreamland Park (E. S. Baker, mgr.), Decatur, Ill., was booked for a grand celebration July 5, but on account of heavy rain programme did not go as planned.

At Vallamont Pavilion (W. H. Ames, mgr.), Williamsport, Pa.: 5-10: Professor C. W. Davis, J. P. Smith, Lieutenant Robert Eldridge, the Motiograph, and Boutin and Tillson, to small but appreciative audiences. Clara Turner Stock co. 12 will open a season of ten weeks with A Modern Lady Godiva.

At Electric Park (L. S. Lowenthal, mgr.), Fort Smith, Ark.: The Tolson Stock co. in The Wheel of Fate, opened an eight days' engagement 4. The Bessie Burnella Ladies' Orchestra is one of the leading features of the co. Fort Smith Chautauqua 11-17.

At Sunbury, Pa., Rolling Green Park: Vaudeville July 5-10, to crowded houses. Island Park Theatre will be conducted by the street car co. instead of the vaudeville firm which was conducting it. The co. has promised high class performances.

At Milwaukee, Wis., Brooke and his Band still continue to draw large crowds to Riverview Garden, and this open air resort is becoming more popular all the time. Immense crowds were entertained at Pabst Park July 4 and 5, and all of the open air attractions received their share of patronage. Great preparations are being made by Milwaukee Elks for Mackay's Circus, which opens a week's engagement in Milwaukee July 12, under the auspices of the Milwaukee Lodge. A large number of tickets have been sold by local members and special night performances with added fetes have been arranged.

At Barber's Park (O. M. Custer, mgr.), Bellows Falls, Vt., the Bennett and Moulton co. July 5-10.

At Lakeside Park, Denver, Col., on Sunday, July 4, Estelle Clarendon, a lion tamer, was attacked by a lion. Frank Hagenback, an employee of the show, in trying to rescue Miss Clarendon, had his arm ripped open from the elbow to the hand and it took the combined efforts of all the attendants to save the lives of the two. Miss Clarendon gave up her position in the "Fighting the Lions" show and will be replaced by Ella Castine.

At the Millbrook Park Casino (Arthur Berthelet, mgr.), Portsmouth, O.: The Butterflies July 5-10; excellent, to capacity houses. Mrs. Dane's Defense 12-17. This week's bill is the most pleasing one yet presented to the local theatregoers. The S. R. O. sign was brought in play Monday, 5, and hundreds of people were turned away from the afternoon performance. Some of the members include Walter P. Richardson, Roy Gordon, Charles Clark, Arthur Berthelet, Rex de Rosselli, Harold Lloyd, Edna Marshall, Leone Ball, Catherine Campbell, and Elizabeth DeWitt.

At Birmingham, Ala., East Lake Park is enjoying one of the most successful seasons in its history. All the attractions are drawing well. A magnificent display of fireworks, in addition to the usual attractions, drew the largest crowd ever assembled at the park July 5.

At Paxtang Park, Harrisburg, Pa. (F. Davis, mgr.: Lester and Quinn, dancers; Two Fantos, sketch; Eddie Moran, singer and dancer; Philbrook and Raymond, sketch; Hanlon and Clifton, balancers, were the artists week 5-10. The attendance was very good. As an added attraction Captain Hinman and his life saving dogs were appreciated by the little folks.

Golden Spur Park, New London, Conn., the week of 5-10 presented Fire Diving Nords and other attractions. This popular resort is increasing in attendance every week, being the only outdoor amusement at that place.

At the Electric Park, Newark, N. J., a fine programme was offered 5-10, including Mlle. Dazie (second week), Al. Leech and Three Rosebods, Madame Hermann, De Witt, Burns and Torrence, Barnes and Crawford, Melville and Higgins, Hathaway's monkeys, W. H. Gallaway.

VICTORIA.—Gertrude Hoffmann, the Seldoms, A Night in a Monkey Music Hall, Bedini and Arthur, The Quartette, Martinetti and Sylvester, Three Musical Johnstons, the Daleys, Ryan and White, Annette Kellermann.

Rocky Springs Park Theatre, at Lancaster, Pa., is still dark, as the manager who engaged it has thus far failed to put in an appearance. C. A. Yecker, of the Fulton, is a guest of B. C. Peutz, of that city.

At Alto Park, Albany, N. Y. (J. J. Carlin, mgr.; Joseph Coyne, assistant): The Six Pirscoffs and Three Rasschettas headed the vaudeville bill week 5-10. At Electric Park (F. G. Williams, mgr.): Offered an admirable programme 5-10, which comprised Harry Clinton Sawyer, Maisie Lee, Nonette, Frank Graham, and Edith Randall and Hill's animals.

At Al Fresco (Vernon C. Seaver, mgr.), Peoria, Ill., Wild West Congress still entertaining. Park had large Fourth of July business despite heavy rain.

The Stoddart Stock company is doing fair business at Springbank Park, London, Canada, but the weather has been just right for comfort lately, and not quite hot enough in the evenings to drive people down the river.

At Lincoln Park (I. W. Phelps, mgr.), Fall River, Mass.: The Lincoln Park Opera company presented Ship Ahoy 5-10. Florence Ackley as Mlle. Auburni Ernani scored a great personal success with her superb vocalism. Glen Ellis made a charming Georgia Carolini. Lionel Hogarth was excellent as the Lieutenant, and introduced, for the first time, a new song, written by Fred Arundel, musical director of the company, entitled "Blue Eyes." Gilbert Clayton, Harry Burnham, Howard Hall, Ned Norworth, Laird Johnston, and Sadie Etherton gave good support. Stage settings and effects, under the direction of C. L. Robinson, added much to the success of the production, which gave the best of satisfaction to capacity attendance.

At a meeting of the directors of the Altro Park Company, Albany, N. Y., July 7, the resignation of Max Rosen as manager was accepted. The management of this big Summer resort will now be in the hands of John J. Carlin, more popularly known as "Jake" Carlin, the well-known stage director at Proctor's Theatre. Mr. Carlin says he takes charge with the understanding he could build up the Park by bringing many new attractions, double the bill for the free vaudeville show and make numerous improvements for the betterment of the resort. Joseph Coyne, treasurer at Proctor's Theatre, will fill the position of assistant manager.

At the suburban Summer resorts, Omaha, Neb., the audiences were quite disappointed to have it rain on the double holiday, July 4, 5, but in spite of the unpleasant weather business was quite good at Manawa, Courtland Beach, and Seymour Park.

The free vaudeville show continues at Vanity Fair, Providence, R. I., with a change of bill each week, and has become one of the features of the grounds. At Rocky Point, the Forest Casino catered to good business, with a rattling good moving picture show. As a special feature a vaudeville show was in order June 28, the bill being made up especially for the Nobles of the Mystic Shrine Palestine Temple, who were holding their annual outing at the Point.

Canobie Lake Park, Salem, N. H., is doing a good business. It is managed by Graves and Ramsdell, who also control the Hampton Beach Casino, N. H.; Haverhill, Lawrence, and Lowell, Mass., and Nashua, N. H., are all drawn upon for patronage. The theatre (J. Fred Lees and John F. Adams, lessees and managers) had a farce musical comedy, Bradshaw's Troubles, 3-10. The Canobie Comedy company consists of Sherman Wade, James Ten Brooke, Arthur Knapp, William Clifton, Bessie Millar, Camille Stafford, and Josephine Williams. A Night at the Masquerade 12-17. Moving pictures are given Sunday nights.

Salisbury Beach, N. H., is one of the most popular resorts in New England, and this year it is attracting more people than ever. The Maid and the Man played in the theatre 3-10, and gave general satisfaction.

At the Pines, Haverhill, Mass., The Gay Matinee Girl (Joseph J. Flynn, mgr.) drew well 5-10. The Beggar Prince, a condensed version of La Mascotte, 12-17, with Tom Whyte as Rosco. Moving pictures Sunday nights. The Pines is popular and a prosperous season is assured.

At Electric, Forest, and Fairmount parks, Kansas City, Mo., all had big Fourth of July celebrations, and as the weather was of the scorcher variety, the people turned out by the thousands both for the pleasures and the cooling facilities that the resorts afforded. At Electric Park 4-10 the Vessella Band began their second week to increasing crowds, the programmes offered being of exceptional attractiveness. The audiences were most enthusiastic in their reception of the various numbers, and their calls for encores were liberally answered. Special patriotic selections were played for the Fourth of July crowds.

ENJOY SUNDAY PRIVILEGES.

On Sunday of last week, July 4, the theatre managers of the metropolis breathed easier since the new police regime had gone into effect, and as a consequence thereto nearly all of the vaudeville houses gave regular bills, costume acts and all, except that the curtain was not lowered during the performance. Eva Tanguay was the one exception to the rule and the "careless one" was taken into custody at Rockaway Beach for an alleged violation of the Sunday laws in that she danced in costume. And considering what Eva's costume is (the closing one) it is hardly to be wondered at. She was held in $500 bail for a hearing the following day in the Rockaway Police Court, after which proceeding she was discharged by Magistrate Gilroy.

VAUDEVILLE JOTTINGS.

The Dreamland Theatre, of West Point, Miss., managed by John W. Robertson, has been doing a nice business since Mr. Robertson took charge. It uses only licensed films, and changes pictures every day; also a daily change of illustrated songs. The house books only high class vaudeville performers. The staff is as follows: John W. Robertson, manager and illustrated song singer; Beasley Anderson, cashier; Mrs. M. Boatman, piano player, Tite Exum, operator; John Stinson, stage manager.

Barney Fagan and Henrietta Byron will open on the Sullivan-Considine Circuit July 28.

Hal Davis' act, Pals, has been booked over the S. and C. Circuit, opening shortly.

The Cohan and Harris Minstrels announce that they will have no parades next season, either on week or one night stands. On the one night stands, however, it is stated that they may adhere to past precedents and give a parade.

Grace La Rue arrived in New York on the steamship "Mauretania" on last Saturday, July 10. She will open at the American Music Hall Roof on July 19.

Mr. and Mrs. Albert von Tilzer arrived home from Europe on the steamship "Mauretania" last Saturday.

Reed Albee and Joe Paige Smith are now booking acts together through the U. B. O.

The Gay Miss Rush co. will open at Clark's Airdome, Jacksonville, Fla., July 19, for an indefinite engagement.

Earnest Wilson played his home town, Urbana, O., last week for the first time since he went on the stage over twenty years ago. He was accorded a warm reception, and scored heavily with his old friends.

Marie Y. FitzGerald received a cable from Helen Trix, who is playing in London, asking her if she would join her in September and be press agent for the co. of "All Star in Variety," which tours South Africa in September. Miss FitzGerald immediately rushed over a cable in which "Yes" was expressed. So the plays have been placed in the hands of an agent, and the Merry Marie of Newspaperdom will hie many miles away.

Crowley, the female impersonator, is singing "Rainbow," "Are You Sincere?" and "Sammy."

It is reported that Pottsville, Pa., will have three new theatres next season. This will make a total of seven, three of which will be given over to vaudeville.

Nick Long, Lem Tower, John E. Cain, Blanch Newcomb Cain, Idalene Cotton, William Dillon, Ella Harper, Charles A. Bigelow, George W. Rice, Rob Gurney, Mrs. George W. Rice, Nick Long, Jr., Rainier Cain, Gladys Long, and Katherine York appeared at a vaudeville benefit at Greenlawn, N. Y., on the evening of July 7, presenting a varied programme, which included two sketches. Nick Long's son, Nick, Jr., made his debut on this occasion, never before having appeared on any stage.

Recent arrivals at Richard's Opera House, Melbourne, Australia, are the Sisters Sprightly, song and dance, and Douglas, Tom Wootwell, and the Laurels.

Martin Beck has signed La Titcomb and her horse for next season's Orpheum show.

Mike Donlin and Mabel Hite closed their tour on the Orpheum circuit last Saturday evening, July 10.

AMONG AGENTS AND PRODUCERS.

Francis J. Stratton produced his latest dramatic playlet, The Actor's Reformation, on June 17. During the action of the little play Mr. Stratton gave imitations of David Warfield and other noted stars. Pending the acquisition of a suitable leading lady Mr. Stratton is laying off.

Gorman and Claude, Roger Dolan, Alice Hanson, and Anna Miller are all having new acts written for them by Thomas J. Gray.

Tom McNaughton, of the McNaughtons, will put out a musical act next season with six principals, eight girls and six chorus men. The book is by Mr. McNaughton.

THIS WEEK'S BILLS.

AMERICAN MUSIC HALL.—Consul the Great, Aida Overton Walker, Sa-Hera, Daphne Pollard, Rosario Guerrero (second week), Minna K. Hurst (sixteenth week), and others.

KEITH AND PROCTOR'S FIFTH AVENUE.—Mlle. Dazie (second week), Al. Leech and Three Rosebods, Madame Hermann, De Witt, Burns and Torrence, Barnes and Crawford, Melville and Higgins, Hathaway's monkeys, W. H. Gallaway.

VICTORIA.—Gertrude Hoffmann, the Seldoms, A Night in a Monkey Music Hall, Bedini and Arthur, The Quartette, Martinetti and Sylvester, Three Musical Johnstons, the Daleys, Ryan and White, Annette Kellermann.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Adair, Eddie—Riverview, Detroit, Mich.
Adams and Mack—Pantage's, 'Frisco.
Adelaide—Orph., Los Angeles, Cal.
Adelman, Joseph—Moscow, Russia, June 8-July 15. Apollo, Nuremberg, Ger., Aug. 1-31.
Adler, Flo—Maj., Chgo.
Ahearn, Chas., Troupe—Collseum, London, Eng., 5-31.
Alexander and Scott—Temple, Detroit, Mich.
Ali, Hassen Ben—Ingersoll Park, Des Moines, Ia.
Allen, Minnie—Keith's, Boston.
Andrews, Grace—Riverview, Louisville, Ky.
Ansel and Dorian—Family, Billings, Mont.
Ardell Bros.—Family, Anaconda, Mont.
Arlington Four—Shea's, Buffalo, N. Y.
Arminta and Burke—Colliseum, Cleveland, O.
Armond, Grace—Lake Park, Canton, O.
Armstrong and Clark—Orph., 'Frisco.
Arnolds, Chas.—Airdome, Emporia, Kan.
Ballots, The—Palisades Park, Fort Lee, N. J.
Banks, Breazeale, Duo—Orph., Portland, Ore.
Bannans, Three—Brighton Beach.
Bards, Four—Pantage's, Oakland, Cal.
Barnes, MacM., and Louise Reming—Grand, Portland, Ore., National, 'Frisco, 19-24.
Barnes, Stuart—Maj., Chgo.
Barnes, T. Roy, and Bessie Crawford—K. and P. 5th Ave., N. Y. C.
Barrow and Milo—Orph., Evansville, Ind.
Bathing Girls—Maj., Chgo.
Baxter and Lalonda—Island Park, Easton, Pa., 19-24.
Bean and Hamilton—Luna Park, Buffalo, N. Y.
Bedini and Arthur—Hammerstein's, N. Y. C.

Beeson, Lulu, Trio—Saltair Palace, Salt Lake City, U.
Begarr Sisters—Fontaine Ferry, Louisville, Ky.
Bennett, Fred A.—Criterion, Atlantic City, N. J.
Berrian, Steve—Hampton Park, Charleston, S. C.
Berry Family—Luna Park, Buffalo, N. Y.
Bianci, Mlle.—Maj., Chgo.
Bianchi and Delapierre—Atlantic Garden, N. Y. C.
Big City Four—Palace, London, Eng., June 21-July 31.
Block, Adelia—O. H., Palmyra, N. Y.
Bob and Tip—Temple, Detroit, Mich.
Bohemians, Three—Fontaine Ferry, Louisville, Ky.
Bond and Benton—Keith's, Phila.
Boises, The—Hanlan's Point, Toronto, Can.
Bowman Bros.—Brighton Beach Music Hall.
Brady and Mahoney—Farm, Toledo, O., Idora Park, Youngstown, 19-24.
Brennan, Joe—Hopkins' Louisville, Ky.
Brenon, Herbert, and Helen Downing—Los Angeles, Los Angeles, Cal., Queen's, San Diego, 19-24.
Brooks, Walter Julian—Airdome, Newton, Kan.
Brown, Rastus—Palace, Boston.
Brown and Sheftell—Atlantic Garden, N. Y. C.
Browne, Harry—Hopkins', Louisville, Ky.
Brooks, Franklin A.—Savoy, Syracuse, N. Y.
Bryant, Kraemer and Bryant—Grand, Cleveland, O.
Buch Bros.—Pantage's, 'Frisco.
Buckley, John—Grand, Wallace, Ida.
Burke, Parker L.—Bullock's, Prov.
Butterworth, Mabel—Avenue, Louisville, Ky.
Byrne, John H. W.—Temple, Revere Beach, Mass.
Calvert, Great—Gwynn Park, Balto.
Camille Trio—Orph., Oakland, Cal.
Carew, Mabel—Grand, Portland, Ore.
Carlo's Animals—Idora Park, Youngstown, O.
Carlos, Carley—Grand, Cleveland, O.
Carr Trio—Greenwald, New Orleans, La., Bijou, Atlanta, Ga., 19-24.
Carrie, Mlle.—Lexington Park, Lexington, Mass.
Carter, Dora I.—Maj., Crawfordsville, Ind.
Carus, Emma—Palace, London, Eng., Aug. 9-Sept. 4.
Carson Bros.—Colonial, Columbus, O., Airdome, Ft. Wayne, Ind., 19-24.
Case, Charley—Keith's, Boston.
Castalucci Trio—Globe, Boston.
Chinko—Pavilion, Glasgow, Scot., 12-17, Palais d'Ete, Brussels, Belgium, 19-Aug. 7.
Christys, The—Bullock's, Prov.
Clahane, Jack—Globe, Boston, Mass.
Clark, Florence—Lubin's, Balto.
Clayton, Drew, Players—Park, Cinti.
Clifford and Burke—East End Park, Memphis, Tenn., West End Park, New Orleans, La., 19-24.
Clipper Comedy Four—Indianola Park, Columbus, O.
Clipper Quartette—Wayne Gardens, Detroit, Mich.
Cole Trio—Vanity Fair, Prov.
Coleman and Mexis—Ontario Beach, Rochester, N. Y.
Conroy and Le Maire—Orph., Seattle, Wash., Orph., Portland, Ore., 19-24.
Contino and Lawrence—Family, Detroit, Mich.
Consul—American, N. Y. C.
Cornallas, Five—Hillside Park, Newark, N. J.
Coulter and Wilson—Coliseum, Cleveland, O.
Courtney, Wm.—Globe, Boston.
CRESSY, WILL, M., AND BLANCHE DAYNE—Concord, N. H.
Cunningham, Freddie—Casino, Toledo, O.
Cunningham and Marion—Maj., Chgo., Ramona Park, Grand Rapids, Mich., 19-24.
Curren, DeWitt—Scenic Temple, Prov.
Cuttys, Musical—Hippo., Bosscombe, Eng., 12-17, Hippo., Portsmouth, 19-24, Pavilion, Newcastle, 26-31, Empire, New Cross, Aug. 2-7.
D'Arc's Marionettes—Palace, London, Eng., Aug. 2-Sept. 4.
Dale and Boyle—Waldameer Park, Erie, Pa.
Daley, The—Hammerstein's, N. Y. C.
Daly, Vinie—Brighton Beach Music Hall.
Davis, Mary—Coliseum, Cleveland, O.
Dazie—K. and P. 5th Ave., N. Y. C.
De Hollis and Velora—West End Park, New Orleans, La.
De Onzo Bros.—Blackpool, Eng., June 14-July 12.
De Velda and Zelda—Hillside Park, Newark, N. J.
De Voe, Pasqualina, and Leo Cooper—Bell, Oakland, Cal., Wigwam, 'Frisco, 19-24.
De Witt, Burns and Torrance—K. and P. 5th Ave., N. Y. C.
Dore and Wolford—Celoron Park, Jamestown, Pa.
Dorothy, Gavin—Queen, San Diego, Cal.
Dotson and Lucas—Palace, Boston.
Doyle, Patsy—Palace, London, Eng., June 19-Aug. 28.
Doyle and Fields—Broadway, Logansport, Ind.
Dumitrescu Troupe—Bell, Oakland, Cal.
Dupille, Ernest A.—Lashaway Park, Spencer, Mass.
Eckel and Dupree—Luna Park, Hartford, Conn.
Eckert and Berg—Lake Park, Canton, O.
Edwards' Kountry Kids—Fairview Park, Dayton, O.
Edwards' School Boys and Girls—Brighton Beach.
Edwards, Marion—Vanity Fair, Prov.
Eldon and Clifton—Orph., Chattanooga, Tenn.
Ellis, Nowlin Troupe—Orph., Los Angeles, Cal.
Elliott, Louise—Family, Detroit, Mich.
Englebreth, Geo. W.—Coney Island, Cinti.
Evans, May—Collins' Gardens, Columbus, O.
Evers, Geo.—Bijou, Superior, Wis., Unique, Minneapolis, Minn., 19-24.
Everhart—Keersaal Casino, Lucerne, Switzerland, 1-15.
Exposition Four—Morrison's, Rockaway Beach.
Fadette Orchestra—Keith's, Phila.
Faye, Elsie—Maj., Chgo., Ramona Park, Grand Rapids, Mich., 19-24.
Fiddler and Shelton—Shea's, Buffalo, N. Y., Ramona Park, Grand Rapids, Mich.
Fields, Vic—Palace, Boston.
FIELDS, W. C.—Coliseum, London, May 24—indefinite.
Finn and Ford—Hopkins', Louisville, Ky.
Finneys, The—White City, Chgo.
FISHER, MR. AND MRS. PERKINS—Stony Brook, L. I.
Flanagan and Edwards—Fontaine Ferry, Louisville, Ky.
Fogerty, Frank—Brighton Beach.
Forest and Williams—Scenic, Revere Beach, Mass.
Frederick, Helena—Orph., 'Frisco, 12-24.
Freeman and Watson—Richmond, Richmond, Va.
Frye and Allen—Lexington Park, Boston.
Gallaghers, The—Family, Detroit, Mich.
Galletti's Monkeys—Maj., Chgo.
Galloway, W. H.—K. and P. 5th Ave., N. Y. C.
Gallimore, Arthur—Hippo., Accrington, Eng., 12-17, Tivoli, Liverpool, 19-24, Regent, Raiford, 26-31, Cambridge, London, Aug. 2-7.
Gardner, Henry D.—Keith's, Boston.
Gardners, Three—Pantage's, Spokane, Wash., Pantage's, Seattle, 19-24.
Garety Comedy Trio—Family, Detroit, Mich.
Gaylor and Graff—Wildwood Park, Putnam, Conn.
Genaro and Theol—Earl, Pueblo, Colo.
Gillingwater, Claude—Orph., Los Angeles, Cal., June 28-17, Orph., Salt Lake City, U., 19-24.
Gillett's Animals—Keith's, Boston.
Gilroy, Haynes and Montgomery—Orph., Rockford, Ill.
Glendower and Manion—Grand, Tacoma, Wash., Grand, Portland, Ore., 19-24.
Goldie, Anne—Bullock's, Prov.
Golden, Morris—Family, Detroit, Mich.
Granada and Fedora—Ontario Beach, Rochester, N. Y.
Gray's Troubadours—Dominion Park, Montreal, Can.
Guerrero, Rosario—American, N. Y. C.
Haney, Edith—Grand, Missoula, Mont.
Hanlons, Three—Shea's, Buffalo, N. Y.
Hanson, Harry L.—Bijou, Knoxville, Tenn.
Haley and Haley—Airdome, Ft. Worth, Tex.
Hall, Artie—Proctor's, Newark, N. J.
Hathaway's Monks—K. and P. 5th Ave., N. Y. C.
Hawkins, Jack—Empire, 'Frisco.
Hayes and Johnson—Shea's, Buffalo, N. Y.
Hazzard, Lynne and Bonnie—Orph., Miles City, Mont.
Hermanos, Two—Family, Braddock, Pa.
Herrmann, Adelaide—K. and P. 5th Ave., N. Y. C.
Herron, Bertie—Brighton Beach Music Hall.
Hessie, Al.—Lyric, Mobile, Ala.
Hill and Whitaker—Palace, Aberdeen, Scotland, 12-17, Palace, Dundee, 19-24, Coliseum, London, Eng., 26-31, Hippo., Southampton, Aug. 2-7.
Hilton, Lew—Crescent Garden, Revere Beach, Mass.
Hines and Remington—Unique, Asbury Park, N. J., Criterion, Atlantic City, 19-24.
Hoey and Mozar—Masabesic Park, Manchester, N. H.
Hoffman, Gertrude—Hammerstein's, N. Y. C.
Holmes Bros.—Ontario Beach, Rochester, N. Y.
Horne, James—Keith's, Boston.
Howard and Howard—Morrison's, Rockaway Beach.
Hughes, Johnny J. and Mazie—Orph., Los Angeles, Cal.
Imperial Sextette—Keith's, Phila.
Janvier, Emma—Keith's, Phila.
Jarvis and Martin—Ft. Wayne Park, Ft. Wayne, Ind.
Jewette, Hayes and Lind—Talaqua Park, Attleboro, Mass.
Johnstons, Musical—Hammerstein's, N. Y. C.
Johnson, Ben—Keith's, Phila.
Johnson Bros. and Johnson—Victoria, Balto.
Jolly, Edward, and Winnie Wild—Forest Park, St. Louis, 19-24.
Jordan, Brauneck and Chulita—Coliseum, Cleveland, O.
Judges, Three—Palisade Park, Fort Lee, N. J.
Kaufman, Minnie—Pavilion, Glasgow, Scot., 12-17, Palais d'Ete, Brussels, Belgium, 19-Aug. 7.
Kaufman, Reba and Inez—Empire, Johannesburg, South Africa, July 17-Oct. 1.
Keane, J. Warren—Star, Seattle, Wash.
Keatons, Three—Palace, London, Eng., July 12—indefinite.
Keeley and Parks—Ideal, Titusville, Pa.
Keilam, Lee J.—Delphus, Cedar Rapids, Ia., Maj., Cedar Falls, 19-24.
Kellermann, Annette—Hammerstein's, N. Y. C.
Kelly, Walter C.—Palace, London, Eng., May 24-July 17.
Kelly and Kent—Brighton Beach.
Keno and Lynn—Ramona Park, Grand Rapids, Mich.
King, Margaret A.—Lumberg's, Niagara Falls, N. Y.
King and Roltare—Brighton Beach Music Hall.
Kirk, H. Arthur—Euclid Ave., Cleveland, O.
Klissing's Animals—Grand, Phila.
Knowlton, Sadie—Scarboro Beach, Toronto, Can.
Kratons, The—Winter Garden, Blackpool, Eng., 12-Aug. 9.
Kroneman Bros.—Brighton Beach.
Kurtis, Busse—Pantage's, Sacramento, Cal.
La Belles, The—Grand, Cleveland, O.
La Croix, Paul—Keith's, Boston.
La Dells, Four—Pantage's, Portland, Ore.
La Estellita—Brighton Beach.
La Fleur, Joe—Myers Lake, Canton, O.
La Jess, Mr. and Mrs. Theo.—Atlantic Garden, N. Y. C.
La Maze Bros.—Maj., Butte, Mont., 12-24.
La Nale Bros.—Montmoreney Falls, Quebec, Can.
La Petite Revue—Orph., Spokane, Wash., Orph., Seattle, 19-24.
La Rose Bros.—Young's Pier, Atlantic City, N. J.
La Valls, The—Empire, Hull, Eng., 12-17, Varieties, Leeds, 19-24, Empress, Hartlepool, 26-31, Hippo., Hastings, Aug. 2-7.
LASKY'S IMPERIAL HUSSARS—Brighton Beach.
Laurent, Marie—Riverside Park, Detroit, Mich.
La Titcomb—Brighton Beach Music Hall.
Lavine and Leonard—Alcazar d'Ete, Paris, France, 1-31.
Laughlin, Anna—Proctor's, Newark, N. J.
Lavine and Leonard—Alcazar d'Ete, Paris, France, 1-31.
Le Clair, Harry—Maj., Denver, Col., 19-24.
Le Dent, Frank—Temple, Detroit, Mich., Shea's, Buffalo, N. Y., 19-24.
Le Gray, Dollie—Bijou, Green Bay, Wis.
Lean, Cecil, and Florence Holbrook—Temple, Detroit, Mich.
Leech, Al.—K. and P. 5th Ave., N. Y. C.
Leeds and Le Mar—Farm, Toledo, O.
Lee, Fitzhugh—Lyric, Dayton, O.
Leslie, Bert—Brighton Beach Music Hall.
Leslie, Eddie—Lexington Park, Lexington, Mass.
Lester and Quinn—Victoria, Balto.
Lester Creighton Troupe—Cascade Park, New Castle, Pa.
Lewis, Walter—Proctor's, Newark, N. J.
Lewis and Chapin—Grand, Cleveland, O.
Lockwood and McCarty—Proctor's, Newark, N. J.
Lohse and Sterling—Ontario Beach, Rochester, N. Y.
Lola—Shea's, Buffalo, N. Y.
Lorette, Alice—Grand, Tacoma, Wash.
Londons, Four—Keith's, Boston.
Louise, Mlle.—Dominion Park, Montreal, Can.
MacIntyre and Grove—Riverview Park, Detroit, Mich.
Mack, Wilbur, and Nella Walker—Orph., Spokane, Wash., 19-24.
Madcap Sisters—Scenic Temple, Prov.
Makarenko Troupe—Wigwam, 'Frisco.
Mangean Troupe—Keith's, Phila.
Mann, Billy—Mannion Park, St. Louis.
Mann, Florence—Globe, Boston.
Mann and Franks—Wigwam, 'Frisco.
Marble Statues—Hammerstein's, N. Y. C.
Marion and Wiser—Acker's, Halifax, N. S.
Mario Trio—Forest Park, St. Louis.
Marriott Twins—Scarboro Beach, Toronto, Can.
Marshall and King—Folies Bergere, Mexico City, Mex.—indefinite.
Martinetts and Sylvester—Hammerstein's, N. Y. C.
Maxim's Models—White City, Chgo.
McCloskey, Johnnie—Morrison's, Rockaway Beach.
McDonald, Harold and Sadie—Bullock's, Prov.
McDowell, John and Alice—Hippodrome, Cambridge Springs, Pa.

VAUDEVILLE.

PRUDENTIAL VAUDEVILLE EX., "CLEVELAND CIRCUIT"
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World's Largest Independent Amusement Contractors,
BOOKING PARKS FAIRS CLUBS THEATRES Etc.

McFarlane and Murphy—Bijou, Duluth, Minn., Orph., Butte, Mont., 19-24.
McGuire, Tuts—Orph., 'Frisco.
McVicker, Julius—Shea's, Buffalo, N. Y.
Melville and Higgins—K. and P. 5th Ave., N. Y. C.
Merritt Sisters—Chester Park, Cinti.
Methven Sisters—Riverside Park, Findlay, O.
Miller, Louis E.—Academy, Charleston, S. C.
Milligan, Swat—Proctor's, Newark, N. J.
Minstrel Four—Crescent Park, Prov.
Montgomery and Moore—Morrison's, Rockaway Beach.
Montrell—Shea's, Buffalo, N. Y.
Moore, Tom—Orph., Portland, Ore.
Moore, Violet—Palace, Boston.
Moran and Wiser—Scala, Copenhagen, Denmark, Aug. 1-31.
Morin Sisters—Globe, Boston.
Morisini's Circus—Proctor's, Newark, N. J.
Morris, Leon—Pantage's, Vancouver, B. C.
Morrisees, The—Grand, Phila.
Morton, Jewell, Troupe—Morrison's, Rockaway Beach.
Murray, Elizabeth—Orph., Los Angeles, Cal., 12-24.
Nassen and Jenney—Crescent Park, Prov.
Newell and Niblo—Maj., Chgo.
Niblo's Birds—Tower, Blackpool, Eng., 5-Sept. 4.
Night in a Monkey Music Hall—Hammerstein's, N. Y. C.
Novelty Dancing Four—Orph., Los Angeles, Cal.
O'Brien Troupe—Crescent Park, Prov.
O'Neil Trio—Farm, Toledo, O.
Olivers, Three—Pantage's, Seattle, Wash.
Otturo and Evans—Family, Detroit, Mich.
Owen and Hoffman—Avenue, Louisville, Ky.
Ozays, The—Bijou, Atlanta, Ga.
Pasco, Dick—Orph., Los Angeles, Cal.
Pollard, Daphne—American, N. Y. C.
Porter, Horace—Temple, Detroit, Mich.
Prentice Troupe—Pantage's, Seattle, Wash.
Prevost and Brown—Boulevard, Medford, Mass.
Prices, The—Scenic Temple, Prov.
Purnell, Kathryn—Keith's, Boston.
Rainbow Sisters—Crystal, Milwaukee, Wis.
Rajah, Princess—Morrison's Rockaway Beach.
Ramsey Sisters—Bell, Oakland, Cal.
Raymond and Harper—Airdome, Herrill, Ill.
Raymond, Ruby—Coliseum, Cleveland, O.
Ready, Geo.—Orph., Los Angeles, Cal.
Regal Trio—Lexington Park, Boston.
Renee Family—Grand, Phila.
Reno, Edward—Homer, Ill., 15, Sterling 16.
Reno, Will—Bullock's, Providence.
Renshaw, Bert—Bijou, Duluth, Minn.
Rerdelle, May—Ingersoll Park, Des Moines, Ia.
Reynolds and Donegan—Marigny, Paris, France, July 19-Aug. 7.
Rhodes and Adams—Globe, Boston.
Rich and Howard—Palace, Boston.
Rio Brothers—West End Park, New Orleans, La.
Ripp, Jack—Maj., Dallas, Tex.
Ritter and Robertson—Gwynn Park, Balto.
Ritter, Max, and Grace Foster—Tivoli, London, June 28-July 24, Swindon, Eng., 26-31, Empire, Shoreditch, Aug. 2-7.
Riva, Larsen Troupe—Luna Park, Scranton, Pa.
Robinson and Partelee—Dreamland, Fredericksburg.
Roccamora, Susanne—Brighton Beach.
Romany Opera Company—Keith's, Boston, indef.
Rosarda, Three—Lyric, Dayton, O.
Roscoe and Butler—Victoria, Balto.
Rosedale Quartet—Palisades Park, Fort Lee, N. J.
Rosey, C. W.—Valley, Syracuse, N. Y.
Rostain and Butler—Victoria, Balto.
Russell Bros.—Shea's, Buffalo, N. Y.
Russell, Tenie—Scenic Temple, Boston.
RYAN, THOMAS J., AND MARY RICHFIELD—Morrison's, Rockaway Beach.
Ryan and White—Hammerstein's, N. Y. C.
SABEL, JOSEPHINE — Folies Marigny, Paris, France, June 1-July 31.
Sa-Hera—American, N. Y. C.
Sanford, Jere—Grand, Tacoma, Wash; Grand, Portland, Ore., 19-24.
Saunders, Chalk—Proctor's Newark, N. J.
Schaar, Wheeler Trio—Fontaine Ferry, Louisville, Ky.
Scott, Beatrice—Wayne Gardens, Detroit, Mich.
Sears, Gladys—Dominion, Montreal, Can.; Mt. Morency Falls, Quebec, 19-24.
Searles and George—Maj., Chgo.
Seibert and Lindley—Queens, San Diego, Cal.
Semon Duo—Collins Gardens, Columbus, O.
Shannons, Four—Avenue, Louisville, Ky.
Shelvey Bros.—Maj., Madison, Wis.
Sherbrooke and Berry—Coliseum, Cleveland, O.
Silbon's Cats—Keith's, Phila.
Simpson, Cheridah—Orph., Los Angeles, Cal.
Sincar's Dog and Cat Pantomime—Folies Bergere, Mexico City, Mex.—indefinite.
Slater and Finch—Electric Park, Detroit, Mich.
Smiri and Kessner—Palisade Park, Fort Lee, N. J.
Spaulding and Dupree—Riverview Park, Detroit, Mich.
Stagpooles, Four—Bijou, Duluth, Minn.
Stern, Sam—Atlantic Garden, N. Y. C.
Strickland, Rube—Spring Grove Park, Springfield, O.
St. Germain and Lepage—Vanity Fair, Prov.
St. Onge, Fred—Temple, Detroit, Mich.
Stuart—Casino, Buenos Aires, South America, June 15-Sept. 16.
Sutcliffe Troupe—Empire, Sheffield, Eng., 12-17, Empire, Bradford, 19-24, Empire, New Castle, 26-31, Empire, Glasgow, Scot., Aug. 2-7.
Symonds, Jack—Pantage's, Tacoma, Wash.
Taylor Sisters—Boulevard, Medford, Mass.
Thomas, Cora—Riverview Park, Detroit, Mich.
Tilley, Vesta—Palace, London, Eng., 1-31.
Trovaia, Signor—Shea's, Buffalo, N. Y.
Turners, Musical—Bijou, Bermidji, Minn.
Tyler and Berton—Maj., Chgo.
Unita and Paul—Luna Park, Buffalo, N. Y.
Van, Billy—Orph., Los Angeles.
Van Bros.—Keith's, Boston.
Van Buren and Close—O. H., Ypsilanti, Mich.
Van Hoven—Forest Park, St. Louis.
Vance, Clarice—Palace, London, Eng., 1-30.
Van Epps, Jack—Grand, Portland, Ore.
Venetian Street Musicians—Pantage's, Spokane, Wash.
Vermette Vannerson Trio—Bell, Oakland, Cal.
Viviana, Two—Maj., Chgo.
Vynos, The—Luna Park, Hartford, Conn.
Walker, Aida Overton—American, N. Y. C.
Walsh and Lynch—Maj., Chgo.
Ward, May—Palisade Park, Fort Lee, N. J.
Waters, James R.—Valley, Syracuse, N. Y., Sacandoga Park, Gloversville, 19-24.
Watson's Farmyard—Orph., Portland, Ore.
Webb, Bonalo Troupe—Idora Park, Youngstown, O.
Welda and Sarena—Victoria, Balto.
Wentworth, Rose—Scarboro Beach, Toronto, Can.
Weston, Willie—Fontaine Ferry, Louisville, Ky.
White, Porter J.—Temple, Detroit, Mich.
White and Simmons—Keith's, Phila.
Whitman, Frank—Ramona Park, Grand Rapids, Mich.
Williams, Bert—Brighton Beach Music Hall.
Williams, Charles—Forest Park, St. Louis.
Williams, Francis—Savin Rock Park, New Haven, Conn.
Wills, Nat M.—Palace, London, Eng., 5-Aug. 28.
Wilson, Dorothy—Atlantic Garden, N. Y. C.
Wood, Jennie—Vanity Fair, Prov.
Woods and Halton—Grand, Fargo, N. D.
Wordette, Estelle—Rocky Springs Park, E. Liverpool, O., Temple, Detroit, Mich., 19-24.
WORLD, JOHN W., AND MINDELL KINGSTON—465 Minna Street, 'Frisco.
Wright, Hilliard—Arnold's Park, Milford, Ia.
Wortley, Abbott and Minthorne—Orph., Spokane, Wash., Orph., Seattle, 19-24.
Wyatt, Jack, and C. Blanche Rice—National, 'Frisco, 19-24.
Wyckoff, Fred—Cascade Park, New Castle, Pa.
Wynn, Ed and Al Lee—Temple, Detroit, Mich.
Yackley and Bunnell—Grand, Phila.
Yerxa, Ernest—Forest Park, St. Louis.
Young, Ollie, and Brothers—Orph., Oakland, Cal., 12-24.
Yule and Simpson—Idora Park, Youngstown, O.
Zara, Carmen Trio—Temple, Detroit, Mich.
Zarnes, The—Crescent Park, Prov.
ZANCIGS, THE—Empire, Stratford, Eng., 12-17, Hippo., Manchester, 19-24, Empire, Liverpool, 26-31, Coliseum, London, Aug. 2-7.
Zenda—Grand, Cleveland, O.

CORRESPONDENCE.

Received too late for classification.

CALIFORNIA.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, mgr.): Virginia Shelton in When Love Is Young June 25; fair performance to very small house. Mrs. Fiske as Salvation Nell 30; excellent performance to a large and appreciative audience.

NEW YORK.

BAYSHORE.—The Trahern Stock co. presented Arthur C. Alston's successful comedy-drama, Tennessee's Pardner, to a large and appreciative house at Carleton Opera House 5. The Dainty Dale, comedienne; Jessie Hall as Tennessee Kent scored a hit with her song, "Red Rose." Evelyn Foster, one of the most popular members of the co., received much applause on her return to the cast, after four weeks' illness. Boyd Nolan returned from Spooner Stock co.

PENNSYLVANIA.

ALTOONA.—Park Theatre (J. M. Shuck, mgr.): The Harder-Hall Stock co. playing a Summer engagement at this place has made good and is drawing well 5-12. Red River was well presented. The Royal Band of Venice is attracting crowds to Lakemont, the Orpheum Theatre will open early in August, as will also the Mishler Theatre. Sam Mylie and wife joined the Harder-Hall co. here this week.

SCRANTON.—POLI (J. H. Docking, mgr.): Are You a Mason was given 5-12. The play was well acted and staged. Blanche Shirley as Eva Perry made a very favorable impression. Dorothy Vaughan sang illustrated songs in a very creditable manner, and pleased the usual excellent business. The Belle of Richmond 12-17.

HOLLIDAYSBURG.—THE PASTIME THEATRE: Was destroyed by fire 5.

UTAH.

OGDEN.—All of the leading houses of the city are undergoing general repairing and overhauling for the coming season. The Grand Opera House, upon which the lease held by John Cort expired last June, has been thoroughly remodeled by the Orpheum co., which will open Aug. 15 with vaudeville.——The Utahna Theatre, recently leased by John Cort, is being thoroughly remodeled, and will house all the road attractions billed by the Northwestern Theatrical Association and the K. and E. Co.——The Lyceum Theatre (Charles Lippincott, mgr.): is enjoying a good run with high-class vaudeville.

CURRENT AMUSEMENTS.

Week ending July 17.

AERIAL GARDENS—A Gentleman from Mississippi—317 times, plus 3d week—13 to 18 times.
AMERICAN—Vaudeville.
BROADWAY—The Midnight Sons—8th week—50 to 65 times.
CASINO—Closed July 10.
DALY'S—Closed July 10.
FOURTEENTH STREET—Vaudeville and Moving Pictures.
GRAND OPERA HOUSE—Vaudeville and Moving Pictures.
HAMMERSTEIN'S ROOF—Vaudeville.
HERALD SQUARE—Jefferson De Angelis in The Beauty Spot—14th week—100 to 115 times.
JARDIN DE PARIS—Follies of 1909—8th week—28 to 34 times.
KEITH & PROCTOR'S FIFTH AVENUE—Vaudeville.
LYRIC—The Motor Girl—8th week—33 to 40 times.
MAJESTIC—Moving Pictures and Vaudeville.
METROPOLIS—Vaudeville and Moving Pictures.
VICTORIA—Vaudeville—matinees.
WEBER'S—The Climax—97 times, plus 1st week—1 to 8 times.
WEST END—Vaudeville and Moving Pictures.
YORKVILLE—Vaudeville and Moving Pictures.

THE RECORD OF DEATHS.

Mazie Mapp Edwards, who died at Plainfield, N. J., on July 4, was identified with amusement enterprises for more than thirty years. He was born in London, England, became manager of the Star Theatre, Elizabeth, N. J., and went to Plainfield in 1887. He leaves a widow and two sons, Roland and Robert Edwards, the former an actor; a daughter, Edith Edwards, of Chicago, an actress, and three brothers, Colonel William Edwards, of San Francisco, Samuel Edwards, of Chicago, and the Rev. Dr. David J. Edwards, of Block Island. Mr. Edwards was survived by a widow, three children, three brothers and a sister. One of his brothers, Samuel Edwards, was a member of Sam Bernard's company last season.

William McKenzie died of lockjaw at Warren, O., July 4, aged 38. The injury which caused his death was through the accidental discharge of a blank cartridge from a revolver in the hands of a fellow player of the John Robinson Shows.

Mrs. Mary J. Schermerhorn, who died on July 2, was a granddaughter of William B. Wood, the tragedian. Mrs. Schermerhorn had been ill for seven years.

LETTER LIST

Members of the profession are invited to use THE MIRROR post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cents. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN

Aylmer, Jessie, Grace Andrews, Louise Alexander, Mrs. Bob Alden.

Bayley, Jessie, Dorothy Bernart, Edith Buell, Jessie Brina, Gertrude Berkeley, Eleanor Brownell, Mildred E. Barry, Alice L. Beebe, Emma Bilton, Rose Bergere, Nellie Butler, Frankie Bailey, Mary Boland, Mazie Bogue, Ruth Brown, Isabel Bridges, Annie M. Berlin, Jane Burby, Carrie Sherman, Myra C. Brooks, Marion Balmain, Madeline Bagley, Lillian Burchan, Olivia Bron, Ruby R. Brooks, Belle Barchus, Elisabeth Bruce, Mme. Boria, Mazie Beban.

Corbett, Selma, Helene Castano, Florence Craig, Mrs. Ralph Carter, Mary Cagwin, Charlotte Crane, Gertrude Claire, Grace Cavanaugh, Miss Carlotta, Etta Carlton, Frances Cero, Dixie Compton, Chee Carew.

De Bois Amy, Florence Davis, Sarah Dwyer, Alice Donaldson, Maud Dickerson, Bessie Dainty, Brownie Du Mont, Vail De Vernon, Jessie Dickerson, Dorothy Dempsey, Dorothy Donnelly, Mae DuBois, Charlotte De Felice, Mae F. Dawsman, Louise De Foggi, Helen De Long, Evelyn Dunmore, Elsie J. Delmar, Madge Douglas, Dolly Dorsey, Mrs. Conrade Dardelien, Lillian Day.

Elliott, Maud Pearl Eytinge, Maude Eburne, Cissie Edna.

Fielding, Minnie, Beth Franklyn, Florence Fay, Edith Forrest, Mrs. W. C. Fields, Mabel F. F. Frost, Edyth Fabbiat, Claire Fuller, Clare Fisher, Amy L. Farnsworth, Maud Fealy.

Gray, Georgia, Alice Gray, Lisette Greatwood, Dorothy Glenville, Maud Turner Gordon, Bertha Galland, Laura P. Greene, Jane Gordon, Helen Grahame, Eva Glase, Maud Gilbert, Gillette Sisters.

Heritage, Anna, Vivian Howard, Beatrice Hereford, Alice Haynes, Margaret Hagen, Mary Hall, Mary Hawes, Louise C. Hale, Polly Harper, Bertha Hertz, Maud Hosford, Mrs. J. W. Howard, Lydia Hopkins, Charlotte Hennis, May P. Hurst.

Ingram, Beatrice, Mrs. Chas. Ill.

Jones, Ada, Sallie Johnson, Katherine James.

Keane, Clare, Esther Keane, Paula Keane, Florence E. Kitchell, Bertha Kellogg, Kitty Kyle, Lee, Minnie, Mme. Leon, Caroline Locke, Mrs. F. S. Lotto, Dorothy M. Lyons, Emily Lytton, Lessie Lesher, Dorothy Lewis, Grace Leonard.

Miller, Eleanor M., Helene J. Moore, Edith Millward, Thekla Morton, Florence May, Mrs. Joe G. Morton, Ada S. Maynard, Ritta Mayons, Gertrude R. Morrell, Sadie Martinot, Dot Mitchell, Ethel May, Mrs. Benj. S. Mears, Mabel Morton, Catherine Mulkins, Mrs S. W. Morris, McCormack, Helen McCabe, Hattie C. Mc Carthy, Winifred Mack, Mrs. Geo. P. McKee, Nielsen, Hortense, Ethel Mai Nard, Marie Nashow.

Oakland, Leonora.

Powell, Lydia, Paulina Paula, Pauline Potter, Mrs Frank Paret.

Rosetta, Thelma.

Roberts, Adele, Marie Reibert, Reine Raymond, Lilla Russell, Emily Rigl, Margery Redmond, Peggie Reynolds, Helena Robertson, Mrs. Geo. Roberts, Bessie Rampi, Millie Ryan, Carolina Sisters, Isabelle Reber.

Sahlgren, Alma, Stella Shields, Mae Salter, Maude Stanton, Billie Seaton, Vera Stanley, Maud N. Shaw, Jessie B. Stirling, Regina Stone, Mirian Shelby, Marygret Superla, Mrs. Jordan Smith, Katharn Stanton, Elise Steele, Blanche Sherwood, Lillian Shirley, Pearl C. Seward, Grace Sherwood, Jane Stuart.

Tyler Dallas, Alice Thurgate, Margie A. Taylor, Kittie Thornton, Mae Torney, Clara Throop, Leona Thurba, Alice Tuletti, Ethel Trevor.

Vollmer, Margaret, Frances Vaughn, Elizabeth Valentine, Grace Vinton, Eva Vincent.

Waldron, Georgia, Myrtle Wellington, Miss George Wilson, Helene L. Wards, Josephine Whitfield, Annabelle Whitford, M Welling, Florence Webber, Louise Whitfield, Bessie Wejane, Elsie Williamson, Maurice Wood.

MEN

Ashler, Edgar C., E. Colt Albertson, Will H. Armstrong, Geo. Arman, Carl Anthony, Geo. Alexander, Jno. Arthur, Arthur J. Aylesworth, Wayne Arey.

Brackett, Todd, Wm. C. Briston, F. Owen Baxter, Ralph Bell, Arthur Behrens, True Boardman, Theo. H. Bird, Louis Bresen, Roger Barbee, Dr. A. H. Brown, Bert Barnabee, H. H. Buckley, Edwin Brown, Wm. L. Balson, W. W. Blair, Allen Bennett, Ed Ned Bowers, Harris Burnett, Jack Bell, Harry Burgess, Clem Bevins, A. S. Byron.

Case, Maurice, Jas. Cassady, Roy Clements, Wm. Courtney, Bartley Cushing, Bob't Campbell, W. C. Cameron, Paul Conseneuve, Gus Cohan, Lester Cuneo, S. W. Campbell, Clinton Clay, Wm. A. Carr, Thos. Chatterton, Jas. Castle, Burt Clark, Harry Cowan, Jack J. Carmody, Bert C. Carber, Mamton W. Chambers, H. Cooper Cliffe.

Dale, Theo., Jos. F. Duval, Jas. Devine, C. B. Dicker, Oscar Dewan Telegram," Paul Dawson, Fred Dampier, Alf. Dalby Roble, Drouet Chas. De Argentage, Harry Driscoll, Harry W. De Long, Chas. T. Delveechio, Joe A. Delmer, Frank De Kom, Adam Dockray, B. de Santiere, Bertrone, Borden, Day, Ellis, Geo. B. Edwards, Jack Edwards, Jno. Elliott, Geo. Ebner, Francisco, Leroy, Stephen Fitzpatrick, Wm. Forrest, H. Brooks Franklin, Gerald Fitzgerald, Frank Farrington, Maurice Freeman, Geo. Fenburg, Louis E. Foley, Jno. C. Fisher, Gene Fitzgerel, Bob Francis, Wm. E. Firan, Fielding and Carlos.

Gould, Howard, Carl Girard, Jos. B. Garry, Geo. L. Gardner, Jno. W. Goebel, Geo. Gilday, Louis A. Gilmore, Rich'd Golden, Geo. Germane, Frank Grandon, Miron Gilday, D. Edw. Gibbs, Walter T. Griffth, Hal Godfrey, Sidney Glass, Hanson, Frederic B. Ben Higgins, Carl Harden, Frank Holmes, Ross H. Harper, Jno. E. Henshaw, Henry Hodge, Robt. T. Haines, L. J. Hall, H. S. Haddell, E. T. Hawtrey, H. G. Hocker, Edward Harps, Louis Hendricks, Mel Hunt, Thos. Hayden, David B. Holland.

James, Alf. E., H. J. Johnson, M. J. Jordan, H. B. Judson, Vic Josephburgen.

King, Jos. M., Chas. Kenyon, Rich'd Knowles, Rich'd Kleserling, Chas. Kent, Percy Kley, Jos. Kilday.

Lodge, H., Alf. Latell, Octave Lapue, Berresford Lovett, J. J. Liberman, Geo. L. Lash, Wm. Lamp, Malnto Lombardi, Natty Libby, E. H. Little, Geo. Lawrence, Geo. Lowell, Hal Lawrence, Harry Leowood, Sid B. Lust, Martin Laughlin, Wm. Lennox, Louis London, C. L. Laudry.

Marvin, Chas. B., Clayton Mackiem, Louis Mitchell, Harry Mainhall, Walter More, T. H. Marshle, Wm. L. Meehan, Walter Milton, T. H. Murray, Frank Mayne, Harry C. Middleton, Chas. Manro, Maxfield Moree, Tommy Mead, Thos. B. Mills, W. Jeff Murphy, Cecil Magnon, Chas. A. Morton, Edson R. Miles, C. F. McArthur, Jno. Mack, Wm. Macauley, J. T. Macauley, Julius McVicker, Wm. B. Mack.

O'Brien, Nell, Ross D. O'Neal, Will J. Ollo, Post, W. H. Benator Pezzatt, Walter H. Poulter, Thos. Price, Geo. Peiser, Al. Phillips, Chas. A. Posey, G. Henry Payne, Jas. Poston, Quirk, Billy, C. C. Quinby.

Rennie, Jas., Jack Harrington Rose, Robt. Robson, Walter Reynolds, Wilfred Roger, Herbt. R. Rice, J. C. Rockwell, Jack Raynes, Frank Rowan, M. E. Raymond, Arnold Reeves, C. L. Rice, Hal Reid, Geo. L. Redmond, Edward Reppard, Wm. Rourke, Ben Roch, Dan. R. Ryan, Dave Reed.

Swan, Guy, Max L. Sharp, Bert Sheridan, Alb. W. Sackett, Maurice Silken, Add Sharpley, E. E. Salisbury, W. F. Sheehan, Chas. Sanford, Edwin Scribner, Ada Sheff, H. A. Sinclair, Le Roy E. Sumner, Chas. Senna, Edward Sazon, W. H. Smith, Chas. Schofield, W. Barston Smith, Frank W. Smith, Alf. Swenson, M. B. Sheedy, Fred Siebble.

Thompson, Richd, Terry Twins, Lew Tillman, R. W. Tucker, Dick Temple, T. L. Trasher, Hallet Thompson, Chas. Tisdale.

Van Horn, Robt., Harry Von Fossen, Chas. A. Van, Edw. Van Sloan.

Al White, Harry Chas. Wellsley, Joe Wilson, Al W. Walk, Jos. Wilkes, Chas. Watson, W. A. Whiteear, Hubert Wilke, LeRoy Wood, Harry Wilson, Chas. Wagner, Geo. Witherstoon, Mr. Wharton, Simeon Willsie, Chas. H. Welk, Edwin Weever, Julius Wright, Ward Bros.

Yorke, Gustave, Jas. F. Young, Ray Youngman.

REGISTERED MATTER.

Clara Paulet, Dorothy Dane, Harry S. Sheldon, Ernest Francoul, Sidney McCardy, F. A. Demeroy, Franklyn Whitman, M. J. Faust, Jas. Corte, Frank Rowan, Chas. Rowan.

DATES AHEAD.

Received too late for classification.

BLUE MOUSE (Sam S. and Lee Shubert, Inc., mgrs.): Portland, Ore., 12-17; Seattle, Wash., 18-24.

FRASER HIGHLANDER BAND (W. F. Dewar, mgr.): Lafayette, Ind., 13; Logansport 14, Kokomo 15-16, Rochester 17, Chicago, Ill., 18-31.

GEORGIA TROUBADOUR MINSTRELS (Wm. McCabe, mgr.): Pound, Wis., 12-13, Wausaukee 14-15, Vulcan, Mich., 16-18, Sagola, 19-20, Michigamme 21-22, L'Anse 23-25.

GIRL FROM RECTOR'S (A. H. Woods, mgr.): Toledo, O., 11-17.

GREET PLAYERS (Ben Greet, mgr.): Chicago, Ill., 12-24.

HARVEY STOCK (Southern, J. S. Garside, mgr.): Lawrence, Kan., 12-24.

LAMBRIGGER WILD ANIMAL SHOW: Jackson, Mich., 11-18.

NORRIS AND ROWE'S CIRCUS: Milwaukee, Wis., 12-17.

WHYTE DRAMATIC STOCK (Chas. P. Whyte, mgr.): Moberly, Mo., 18-24.

NOTES OF VARIOUS ACTIVITIES.

J. J. Fitzsimmons, an intelligent young actor, is at liberty for juvenile roles. He prefers a stock engagement, as it gives an actor greater opportunities to do work more or less dependent upon the actor himself.

Josephine Florence Shepherd, a character woman of ability, has not signed for next season. She has gone to Asbury Park for the Summer.

The Plaugher, published at Richmond, Va., announces that as a convenience to actors, agents and managers, it has been decided to offer the use of *The Plaugher's* offices for the receipt of mail of all companies playing Richmond. It is said that much trouble has been caused to members of the companies playing Richmond on account of letters being sent around from one theatre to the other, until often the actor has finished his engagement in the city. It is certain that the courtesy of *The Plaugher* will be appreciated. The address of this newspaper is 613 East Broad Street, Richmond, Va.

SUMMER CLOSING.

(*Continued from page* 17.)

Adler, mgr.), moving pictures, to good business July 5-10.

At the Grand Opera House (Perrie and Winters, mgrs.), Moncton, N. B., moving pictures June 28-3, to very light business.

The Clement Theatre at Dover, N. H., presented an exceptionally fine line of films and illustrated songs June 28-3, to big business.

At La Junta Theatre, Col. (H. H. Bourne, lessee and mgr.), vaudeville and moving pictures to good business June 28-3.

At the Grand Opera House (J. F. Small, mgr.), vaudeville, moving pictures and illustrated songs pleased good business June 28-3.

At the Princess (Lackner and Birch, mgrs.), Aurora, Ill., final performance was given July 4. House will remain closed until latter part of August, during which time the interior will be thoroughly renovated. The past season has been a prosperous one and prospects are bright for the one to come.

At Brunswick, Me., Pictureland Theatre (Hinds Sam, mgr.), has changed hands. Hindes Sam, the well-known vaudeville artist, has purchased it and is having a number of improvements made, including larger stage, dressing rooms and scenery. It will open July 12 with the Harry La Marr Stock co.; there will also be moving pictures, songs and vaudeville.

Cline's Moving Picture House at Los Angeles, Cal., is packing the people to four performances every day and on Saturday and Sunday every one of the thousand seats is sold out for every performance. The pictures are the latest and best in the city and the singer with the colored slides is the best that can be secured.

At Warren, Pa., the Family Theatre (J. J. Rothchilt, mgr.), has closed vaudeville for the Summer and a good line of pictures are being presented to fair business. At the Theatorium (Harold Sandstrom, mgr.), a very excellent line of licensed pictures are presented to full houses in spite of the weather. Both houses change pictures daily.

At the Star Theatre (Diffenbuck Amusement Co.), Binghamton, N. Y., licensed moving pictures and illustrated songs by M. Spakeman. Hippodrome (W. G. Orrchelser, mgr.), Licensed moving pictures and illustrated songs by Martin A. Hickey. Gayety Theatre (Albert Beller, mgr.): Licensed moving pictures. Elite Theatre (C. F. Mix and Son, mgrs.): Independent moving pictures. The Lyric (M. R. Davidson, mgr.): Licensed moving pictures.

At Annapolis, Md., Colonial Theatre (W. A. Hollebaugh, mgr.), moving pictures to good business. Burtis and Company (Ed Burtis, mgr.): Moving pictures, to good business. The Lyric (Jacob Ebling, mgr.): Moving pictures and Miss Le Andrews in illustrated songs; good business. The Victoria is closed pending improvements.

The Temple has closed its doors at Elgin, Ill., and will reopen about Aug. 15. Sunday night, July 4, the Baxter Family gave a concert, which was well patronized at the Lyric Theatre. Mr. Smith was obliged to give three concerts in one evening. There is a decided falling off in the moving picture business here. The Opera House, the Lyric and the Globe are not doing as well as they did formerly.

At the Star (F. L. Simpson, mgr.), Watertown, N. Y., four reels of moving pictures, and illustrated songs by Fred La Rock, to good attendance. Wonderland (E. Bruce Frazier, mgr.): Vaudeville and three reel films. Lyric (J. Grafton Greene, mgr.): Four reel films and vaudeville. Bijou (C. F. Gilmore, mgr.): Vaudeville and three reel films. Antique (A. J. Colburn, mgr.): Vaudeville and four reel films, to S. R. O. July 5-10.

Powers' Grand Opera House, Decatur, Ill., (Thos Ronan, mgr.): Swanson's motion pictures July 5-10. Nickelodeon, Illinois, Bijou, Theatorium and Lyric are all doing capacity business July 5-10.

At Ardmore, Okla., the Theatorium and Majestic report good business July 4-10. The Princess, which opened June 1, only ran for a few days and is now in the hands of a receiver.

Harry Sims is now the manager of all three moving picture houses at Ogden, U. They are the Isis, Globe, and Orpheum.

VAUDEVILLE CORRESPONDENCE.

CHICAGO.

Joe Keno and Agnes Lynn, of the School Days co. last season, were at the Majestic last week in a singing and dancing sketch, which they placed among the hits. Mr. Keno's comedy has naturalness and ease and he has acrobatic accomplishments. Miss Lynn is pretty, plump and bounding, with a cleverness in dancing which won much applause. George Auger, a giant, and listed as the tallest actor on earth, headed a co. in Jack the Giant Killer. With one exception the rest of the co. were lilliputians. The great contrast between Auger and Ernest Hummel, the little comedian, was most effective and with the assistance of Mr. Hummel's good comedy the act proved a very popular diversion. The Bootblack Quartette had excellent voices but an ineffective selection of songs in most instances. George Carson and Jake Willard as the Dutch in Egypt were a hit. Louise Dresser, just out of The Candy Shop, looked fine and was appreciated as each in her little act of songs at the Majestic. Some persons were heard remarking that she had some of the manner of May Irwin. She has some of the avoirdupois. All of her songs were applauded and the audience tried vigorously to get her to sing more. Countess Rossi, a pretty black-eyed woman with a good voice, was one of the popular entertainers last week. The Two Vivians, marksman and markswoman, seemed exceptionally popular in a cleverly arranged act of skill, and Goldsmith and Hoppe were among the hits in their musical specialty act.

At the Majestic this week: Bathing Girls, Stuart Barnes, Bianci, Elsie Faye and Miller and Weston, Walsh-Lynch co., Cunningham and Marion, Flo Adler, Galetti's monkeys, Marcell and Lennett, Warrington Brothers, and others.

Harry Lauder, Severin, Dr. Pauline, Annette Kellermans, Vesta Victoria, and Julian Eltinge are among the stars on William Morris' list for the American Music Hall next season.

Pearl Evans and Tommy Smith, two young Chicagoans, are finding vaudeville a very pleasant road to public favor. Lew Williams is in the little co.

PHILADELPHIA.

No more delightful and enjoyable innovation has ever been made at Keith's than that which last week served to introduce "pop" concerts by the famous Fadette Orchestra of Boston. The organization has been increased to forty-five pieces—all in the hands of skilled musicians, and under the direction of Caroline B. Nichols, who, as a conductor, is probably without a peer among women. The orchestra gives two concerts daily, of one hour each. The programmes have been arranged with intelligence and a keen insight as to just what will please. Leo Donnelly, the local lad, had a lot of new stories, and told them in his own inimitable way. Edwin Holt and co. made a decided hit in George Ade's sketch, The Mayor and the Manicure. It was very cleverly handled by Holt and the supporting cast. Some classic character impersonations by Ralph C. Herz created a decidedly favorable impression, while excellent singing was done by Natalie and Aurie Dagwell. The acrobatic dance of Rosa Crouch and George Welch was well worth seeing, as was the comedy turn of Swan and Bambard. The Six Dankmar-Schillers gave a thrilling acrobatic act that evoked prolonged applause. This week's bill, in addition to the "pop" concerts by the Fadettes, includes Emma Janvier, Ben Johnson, Fred Bond and Fremont Benton, Silbon's Comedy Cat Circus, the Imperial Sextette, White and Simmons, and the Great Mangean Acrobatic Troupe.

The Gayety did well with its All-Star Stock co. in two new burlesques. The co. is a large one, and is composed of some clever people, including Mlle. Venita, Ethel Worden, Gennie Dellard, Sallie Fields, Lew Welch, and Frank Wakefield. The burlesques are attractively staged, and the costumes new and bright. A new bill will be put on this week.

The Girard last week had the Du Bois co. in humorous sketches, the Four Dancing Lubins, the Randolphs, horizontal bar comedy act, and a new set of moving pictures.

The Grand offered last week the Rex Comedy Circus of well trained ponies and a trick mule; Omega, a slack wire performer of ability; the Keesely European Marionettes, the Solis Quartette in a musical act, the Mexican Street Singers, and moving pictures. It was a bill that had something in it to please man, woman and child, and it did please.

An attractive bill was presented last week at Lublin's Palace. It included the New York Comedy Four, the Laurie Sisters, singers and dancers; Rascue and Butter, instrumentalists and singers; Lucille Savoy, singer; Weldo and Serano, hand-balancing act; Powder and Chapman, singers and dancers; Ron, banjoist, and Lillian Woods, songs. The moving pictures were new subjects.

The Unique was well patronized during the week. The bill was varied, and, on the whole, satisfactory. May Cramer sang well, and Harvey Brooks amused with his songs and "talk." Pete McCloud, in a singing and eccentric dan-

Born

HIGBY.—A daughter, to Mr. and Mrs. Wilbur Higby, at St. Louis, Mo., June 29.

Married.

BRETON—BUNKEL.—Ted Breton and Corinne Benkel, at Durham, N. C., on July 7.

DELAMETER—SANDERSON.—A. G. Delameter and Geraldine Sanderson, at Warren, Pa., June 30.

FAGAN—DUDDY.—John Fagan and Ella Duddy, at New York, on July 4.

MIRICK—SCHAFNER.—N. C. Mirick and Bertha Schafner, at Syracuse, N. Y., on July 1.

TERWILLIGER—HUBBARD.—George W. Terwilliger and Hazel Hubbard, at Lebanon, N. H., July 7.

Died.

BLINN.—Mrs. C. H. Blinn, at San Francisco, on July 5.

EDWARDS.—Mazo Edwards, at Plainfield, N. J., on July 4, aged 64 years.

GROVES.—Charles Groves, at Pulborough, Sussex, England, July 5, aged 66 years.

PELTON.—Mrs. A. B. Pelton, at Los Angeles, Cal., on June 24.

McKENZIE.—William McKenzie, at Warren, O., July 4, aged 38 years.

SCHERMERHORN.—Mary J. Schermerhorn, at Paulsboro, N. J., July 2.

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Ball, Leona	Mitchell, R. B.
Coughlin, T. C.	McClung, Robt.
Dixon, John C.	Norman, Henry
DeCorsia, Edwin	Roseman, E.
DeCoverly, Rogers	Robertson, Wm.
Fraunhofa, Frannie	Scott, Katherine
Hall, Albert	Tanner, E. O.
Hall, Kendrick	Warner, Richard
Luzzi, F.	Wrigh', Fred E.
Millard, Norman	

Information regarding the addresses of any of the persons named above will be greatly appreciated.

cing act, scored. Sartoro and Mario did well in their singing and sketching, as did Marty in his juggling tricks. Moran and Moran, Francis and Cross, John O'Brien, and moving pictures completed the bill.

BOSTON.

The Romany Opera co. leads the bill of the week at Keith's, giving La Festa di Mezzi Agosto, with Charley Case as second in week. James Harned, Kathryn Purnell play The Way to Win a Woman, and the other attractions are Henry D. Bardner and Minnie Allen, the Four Loudons, Paul La Croix, Wilson, Gillett's four-footed actors and the Kinetograph.

Down at Paragon Park the chief open air features are Bigney, Benetti, Johnny Maguire, and the Paragon Quartette.

Out at Lexington Park in the rustic theatre appeared the Regal Trio, Mlle. Carnie, Frye and Allen, Eva Curdy and Gertrude Griffith in Bobby's Pal.

At the Globe are the Castalucci Trio of Instrumentalists, the Movie Elsters, Rhodes and Adams, William Courtright, Jack Claherne, and Florence Mern.

New changes in the moving picture programmes and vaudeville bills are given at the Hub, the Pastime, the Bijou Dream, the Scenic Temple, the Star, the Galety and the rest of the moving picture houses.

Lamberti moves from Norumbega to Medford Boulevard for a week, and the others with him there are Prevost and Brown, Taylor Twin Sisters, Gardner and Stoddard, and Brown and Wilmot.

Rastus Brown heads the bill at the Palace, which also has Kingsley Benedict and co., Rich and Howard, Dotson and Lucas, Violet Moore, and Vic Fields.

The Long Brothers and Master Harry Neumann are the chief vaudeville features of the Premier.

At Austin and Stone's the Naples Troubadours furnish music for a bill which also has Nancy Sharkey, Ernl, John Smith, Albert Cranshaw, T. D. Christy, and the Manhattan Girls.

When William Morris returns the policy of vaudeville to the Orpheum the first of September, the name will be changed to American Music Hall.

Henry D. Gardner, who is at Keith's this week with Minnie Allen as his vaudeville partner, is a graduate from the Boston Bank Officers Association theatricals and made some of his first hits in the extravaganza which also gave Julian De Eltinge to the stage.

ST. LOUIS.

Forest Park Highlands continued the Police Relief Association benefit last week and presented a vaudeville bill of six acts. Three Little Coppers, an amusing burlesque at the expense of the benefited policemen, was a feature worth while. Bob Adams and Bob Alden in a skit drew many laughs. The Hopkins Sisters, daughters of Colonel John D. Hopkins, in a musical act, Lunaland, exhibited grace and pleasing voices. Clifford and Burke, black artists, in A Lawn Party, and Carter de Haven and co., dancers and singers, were pleasing on the whole. The Kittabanza Troupe, Japanese jugglers, and the Alphas, hoop rollers, completed the bill. Cavallo's Band play well in a nicely selected programme. Patronage at the Highlands continues very good.

Mannion's Park headed an excellent bill with Ethel Whiteside and her Pickaninnies. Miss Whiteside is dainty, a comedienne, and the Pickaninnies are very amusing. The Meyer Brothers, European equilibrists, are clever performers. Ruth Burnette, singing comedienne; Lew Woods, ventriloquist; Senator Frank Montrose, eccentric comedian, and the Mannioscope completed an entertaining bill.

Blanchard, Foster and Billiarall, sketch artists, at Lemp's Park, furnished much amusement. These St. Louis boys are unique in the comedy line. Allen and Bright in whirlwind comedy strengthened the bill greatly. Kaltenthaler's Orchestra furnished very good music. Dancing as usual followed the performance.

PITTSBURGH

Lyman H. Howe's Travel Festival began its fourth successful week July 12 at the Nixon, with Wild Birds at Home as the feature picture, while In Darkest Africa, Realistic Torpedo Attack, Canada, England, India and Switzerland are the subjects of other interesting pictures.

Blanche MacKinney's Wild West Show continues to be the feature at Kennywood Park, and the Boys' Band will be the chief attraction at West View Park. Pain's pyrotechnic spectacle, Battle in the Clouds, will be exhibited at Exposition Park for two weeks, commencing on next Monday.

WASHINGTON.

The Colonial Theatre's live vaudeville presents Jim Hawkins, coon shouter; Edna Buckley, singing comedienne, and Billy Tallman, Dutch comedian, with John Bovello's Hungarian Orchestra.

ROCKFORD, ILL. — Orpheum (A. J. Shimp, mgr.): June 28-3: Tuscano Brothers, Lillian Colson, Vinton and Clayton, Granville and Rogers, Gilroy, Haynes and Montgomery pleased good houses.——Harlem Park (Hugh C. Andress, mgr.): June 28-3: Greva and Green, Levado and Blake, and moving pictures; good business.

SCRANTON, PA.—Wonder (F. J. Herman, mgr.): 5-10: Bob Pierson, Emma Waite, Clara Schade, Tommy Hayes, and moving pictures pleased excellent business.——Orpheum (J. H. Farrell, mgr.): 5-10: Bert and Irene Vaughen, Donald Garrison, and moving pictures; bill and business excellent.

TRENTON, N. J.—State Street Theatre (Herman Wahn, mgr.): 5-10: The Cramillie Troupe, Stanhope and Cassell, Helen Murray, Davis and Thornedyke, Evelyn Nevillus, and motion pictures; satisfaction, to good business.——Capital Park (Max Rosen, gen. mgr.): 5-10: The Malvern Troupe, Fred Welcome, Ricci's Band; business very large.

FORT SMITH, ARK.—Lyric Theatre (W. B. Russell, mgr.): Vernice, the Laughing Soubrette; Clara Dagnean, Wilson and Murry, Anna Beckman, Hal Mordaunt and co. 5-7.——Item: The Majestic Theatre (vaudeville) has closed until Sept. 1.

WATERTOWN, N. Y.—Antique (A. J. Colburn, mgr.): 5-10: Harry Grey, The Rosslers, J. W. Myers, to S. R. O.——Bijou (C. P. Gilmore, mgr.): 5-10: Smith and Clayton, and moving pictures, to fair business.——Lyric (J. Grafton Greene, mgr.): 5-10: Madaline Diston, Stutsman and May, the Koppes, and moving pictures, to excellent business.——Wonderland (E. Bruce Frasier, mgr.): 5-10: The Gay Sisters, and moving pictures, to good business.

URBANA, O.—The Lyric (Larry P. Ryan, mgr.): 1-3: Fishter and Donovan, Earnest Wilson, 5-7: Cora Monohan, and the Coynes, with pictures, drew well.——Orpheum (Holding and Murray, mgrs.): 5-6: Boyer and Hogan, to good business.

LANSING, MICH.—Jo-Jo Theatre (Fred Swan, mgr.): June 28-3: The Marvelous Morelands, Max Cook, the Two Wrens, J. W. Dempsey and Edna Forsyth; very good show and business.

SPRINGFIELD, O.—Spring Grove Casino (Springfield Ry. Co., mgrs.): 4-10: Musical Huehn, Ferry, Jordan, Brauneck and Chulita, Clipper Comedy Four. Six Little Girls and a Teddy Bear pleased good patronage. 11-17: W. Y. O'Hearn and co., Beth Stone, Strickland, Charlotte Townsend and co.——New Sun (Sun Amusement Co., mgrs.): 5-10: Sully Family, McCormick and Wallace, Gilmore and Castle, to good attendance.——Fairbanks Theatre (L. M. Boda, gen.-mgr.; Harry A. Ketcham, bus.-mgr.): 5-10: Tod Helmmiller, C. W. Datcher, Harriette Eastman, Old Bill Carney, Darst and Connett, to fair business.

ELGIN, ILL.—Star Vaudeville Theatre (Prickett and Thelan, mgrs.): 5-10: Gay Miss Rush co., and Paul Wagner pleased good business.

SIOUX FALLS, S. D.—The Majestic (William H. Dance, mgr.): 5-10: Hanvey and Bayliss, Dave B. Clifford, Alice Davenport and co., Johan and Matt, Mazie Martell, and moving pictures, to excellent business.

COLUMBUS, O.—Keiths announce that they will terminate their Summer season of pictures and open for the regular vaudeville season on Aug. 12. Manager Prosser has every reason to be proud of the success of his Summer season, for it has made much money for the owners.——Managers James and Murphy are again giving good entertainment at the Southern. Billy Link heads the bill, with Ruth Mason, Harry Ehret, Wasmuth and Ramsey, and the pictures.——At the Colonial crowds attest their liking for the Morris vaudeville. McDonald and Huntington, the Ishikawa Japanese Troupe, Pauline Moran, and George W. Day with Edmund Balz and the pictures constitute the bill.——Thaller's lions are the free out-door show at Indianola.

FORT DODGE, IA.—Magic Theatre (H. Spencer, mgr.): Kramer and Scheck 1-3. Johan and Matt 5-7.——Item: Work was begun upon the old Empire Theatre building last week, and in about one month Mr. Milslowski expects to open his house to the public with vaudeville and pictures. Mr. Milslowski formerly operated this same house, but its seating capacity was inadequate.

MINNEAPOLIS, MINN.—At Wonderland Spessardy's bears and the Great Kelter were the outdoor attractions.——The La Maze Brothers headed the Unique bill.

OIL CITY, PA.—Orpheum (Frazier and McCullough, owners): 5-10: The Five Brogans, Hasell and Hawkins, Excello and Frank, Cunningham and Marion, Madame Olvano and co., Jarvis Mann and Jurunde, Thomas Bresnan; S. R. O.; fine satisfaction.——Star (O. H. Royer, prop.): 5-10: Roscoe and Fisk, La Poe and Benjamin, Hop Hall Price, Bom Boy Deerfoot, Mrs. O. H. Royer; nice business; well pleased.

ELMIRA, N. Y.—Rialto Theatre (F. W. McConnell, mgr.): 5-10: Ardelle and Leslie, Ida Cain, Lena Monroe, Margaret Coleman, Max Bruno; good houses; pleased.——Happy Hour (Ira Vandemark, mgr.): 5-10: Sing Ping Lee, Weston and Watson, Martin Milan, Bert Perry, son large business.——Grand Theatre (E. J. Toole, mgr.): 5-10: Tyson and Montague, George Springer, Frank Wilson; excellent houses.

ST. CATHARINES, ONT.—Griffin's Theatre (Hel Morgan, res. mgr.): 5-10: Admont and Trafeante Mitsi Admont, Bruce and Ellis; excellent programme to big business.

CHEYENNE, WYO.—The Atlas (Thomas Heaney, prop. and mgr.): June 28-3: Louise Byrd, McDonald Trio, Maud pleased good business.——The Majestic (Sullivan and Considine Circuit: Dan Tuhey, mgr.): 28-3: General satisfaction; business good. 5-10: Quaker City Four, Stanley and Scanlon, Norton and Russell.

PORTLAND, ORE.—The feature act of the bill at the Grand week June 29 was that of Omaip. Next came Frank Bason and co., Frank Seymour and Emma Hill, the Ranser Sisters, Slater Brockman, and Fred Bauer in illustrated songs and pictures.——An interesting bill was given at Pantages' week 29, one of the cleverest acts being offered by Buch Brothers. Another attraction of the bill was a trio of educated elephants. Harry Von Fossen, a late star with Al. G. Fields, appeared in monologue; Princess Waldamerod sang and danced in a pleasing manner. Roberts, Hayes and Roberts presented The Cowboy, the Swell and the Lady, illustrated songs and pictures completed the performance.——The bill at the Lyric week 27 was At Gay Coney Island, produced by the Imperial Musical Comedy co. The show, while not over long, was crowded full of action, and there were no wasted moments. The comedians worked industriously, and were assisted by an attractive chorus. The Mimmig of Mullvullubullu 4.——One of the best bills given for some time was the one at the Orpheum week of 29, the headliner being Helena Frederick and co. In The Patriot, though Charlotte Parry in The Comstock Mystery got much of the applause. World and Kingston made their first local appearance; Jarrow, a real comedian; Selma Braatz, an imported girl juggler; John Keller, whistling under the name of "The Mississippi Mocking Bird"; Marie Russel in song and dialect stories comprised the bill.

EVANSVILLE, IND.—The Orpheum (Charles H. Sweeton, mgr.): 4-10: Baker and Corwala, Monte Tom Wilks, Maxine Wells, and moving pictures.

BUTTE, MONT.—Majestic Theatre (C. N. Sutton, mgr.): June 28-3: Mysteria, Richard Barry and Virginia Johnson in Held for Ransom, the Tora Japanese Family, Sisters Clarence, William Mitchell, and John J. Cain. 5-10: The Three Roehrs, Murphy, Whitman and co., Brothers Wood, Tom Bateman, Harvard and Cornell in The Actress and the Dude.——Empire Theatre (L. M. Quinn, mgr.): 28-3: Billy Elwood and co., Guy Children, Kilmore Brothers, Lovellas co., Rena Hayden. 5-10: Dale Sisters, Arthur Deming, Buckley's dogs, Ardo and Nickols, Sid Giron.

KNOXVILLE, TENN.—Bijou (Fred Martin, mgr.): 5-10: Business good. Virginia Kelsey and co., Barrow and Milo, Tokio Murata, and Irene McCord.

BINGHAMTON, N. Y.—Ross Park (J. P. E. Clark, mgr.): 5-10: Princess Suzanna, Warren and Faust, Tom Smith, Raymond and Hess, Lane and O'Donnell; good business.

ROME, GA.—Elite Theatre (H. H. Park, mgr.): 5-10: The Three Casads pleasing crowded houses. 12-17: De Long, Mordaunt and co. in Old Homespun.——Dixie Theatre (Trammell and Spetzelberg, mgrs.): 5-10: The Three Watsons, excellent drawing capacity.

LOUISVILLE, KY.—The open air places of amusement did thriving business week of 4. The free concerts given by Gregg's Band, with Madge Caldwel, "the titian haired soprano," as added attraction, are thoroughly enjoyed at Fontaine Ferry Park. The following excellent vaudeville was offered: Kitbanza Japs, Hopkins Sisters, Pert and Russell, Clifford and Burke, and the Three Westons. At Riverview Weber's Band gave two concerts daily to the enjoyment of large crowds throughout the week. Free vaudeville is an added inducement to visit Riverview. Among those who appear are Herbert and Vance, Kennard Sisters, Schuster and Cole, Jack Fuguay, and Mar Foster and Her Dog Mike. Hopkins drew good business week of 4, the following bill being offered: Haley and Haley, Doc O'Neil, Harry Browne in new songs, Shoenwerck and moving pictures. The Avenue continues to draw good houses with vaudeville and moving pictures. For week of 4 the following bill was offered: Gray and Van Lien, Jessie Herfred, Eddie Davis, Durlauf Bros., Isabel Jackson and co. Friday nights are amateur nights.

LOGANSPORT, IND.—Broadway (E. D. Sipe, mgr.): 5-10: Lucy Keiffner, Louise Denman, the Great Delasaros, Hannah Diggs and Burns, motion pictures.

ST. JOHN'S, NEWFOUNDLAND.—T. A. Hall (T. J. Rolls, mgr.): This house opened 5 to S. R. O. which business continued during week. Bill included: Crowley, female impersonator, Professor Hampton and His Educated Goose, Dare Devil Spike and the Double Circus Act, Miss Newington, and moving pictures. Nickel (J. P. Kiely, mgr.): M. Lajeunesse, dramatic vocalist, billed for 6, failed to appear. Star (J. Burke, mgr.): Harry Le Bon, coon impersonator; Jack Jewer, the handcuff king; Dan McQuinton, comedian; George Rabbitts, song illustrator, and motion pictures. Items: Wonderland Theatre is dark this week, but will reopen 12, under the management of S. Marks, formerly mgr. of the Metropolis Theatre. During the closed period it will be thoroughly renovated and cleansed.

CLEVELAND, O.—The new Coliseum is now given over to vaudeville and the bill 12-17 will include Ruby Raymond and Her Boys, Jordin, Beancock and Chulita.

OMAHA, NEB.—The attractions at the Burwood for the week of 4 were: Jimmie Leonard, Fern Melrose, and Busy Bosworth. At the Boyd business is excellent and the regular performance is varied by a most attractive electric organ. All the smaller houses also seem to be doing well.

PROVIDENCE, R. I.—Featuring at the Scenic were the Cole Trio, acrobats and hand balancers. Others included Grace Dane, the Three Cubanolas and Andrew Oakes, with motion pictures and illustrated songs pleased.

MARIETTA, O.—Princess (Albert Waite, mgr.): June 28-3: Harry De Bar and moving pictures; fair attraction and business.

OAKLAND, CAL.—The Orpheum (George Ebey, mgr.): June 28-3: Pellaton and Foran, Novelty Dancing Four, Mildred Warren, Bert Lyon and Louise Meyers, the Sisters Gasch, Cheridah Simpson, Adelaide, Elizabeth M. Murray, the Ellis-Nowlan co., to large patronage; bill very pleasing.

RENOVO, PA.—Dreamland (J. J. McFadden, res.-mgr.): 1-3: Jefferson and Kelley, and Billie Atkinson; excellent, to good attendance. Commencing 5, will run as a moving picture house during the remainder of the Summer.

JAMESTOWN, N. Y.—Celoron Theatre (J. J. Waters, mgr.): Charlotte Townsend and co. in The Troubles of Two Working Girls; Carlo's Animal Circus, Leeds and Lanar, La Rose and La Gusta, and James B. Waters; big business and good bill.

BANGOR, ME.—Ackers Theatre (Ackers and Blood, mgrs.): June 28-3: Kenney and Hollis, Rogers and McIntosh, Bert Lewis, McNamee, Roach and Hart. 5-10: The Yankee Comedy Four, the Marshall Brothers, the Winnings, Sandy Chapman; business excellent.

AURORA, ILL.—Grand Theatre (Berschelt and Voss, props.): June 28-4: Al Leonhardt, Al Dupont, Pat and Hattie Coley, Jack Riche, Hanson, Digs and Burns, Tyler and Burton, and moving pictures; fair bill and business.——Star Theatre (Frank Thielen, prop.; Major Levy, mgr.): 28-4: Marvelous McIntosh, Grace Robinson, Crit, Jessee and co., Gay Miss Rush co., and moving pictures; good bill, to capacity business.

LOS ANGELES, CAL.—On the programme at the Los Angeles Theatre June 27-3 were Harry Le Claire, Burt Shepherd, Zena Kelf, Harry Burgoine, Alderson and Burt, and the picture machine. Playing at the Orpheum 28-4 were Claude Gillingwater and co. in A Strenuous Rehearsal, which was excellently interpreted; the Vindobonas, Billy Van, Mabel Hite and Mike Donlin, Johnson and Wells, Donald and Carson, Bauder-Lavelle Trio, Frank and Jen Latona, and the motion pictures.

CHATTANOOGA, TENN.—Airdome (W. S. Albert, mgr.): June 28-3: Walter Fleming, O. L. Knight, Martelli and Rossi, Elone and Rizal, and Attma appeared to advantage; business good. George Paul and co., Eldon and Clifton, Bill Conklin, Herbert Terry, and the Great Toledo 5-10.——Lyric Theatre (Jno. B. Church, mgr.): 28-3: The Four Dancing Bills, Irim McCord, Three Lorettas appeared to advantage; business good. Early and Laite, the Pirrie, Ed Burger, Billie Evans, 5-10.

SAN ANTONIO, TEX.—Airdome (Ross Combast, mgr.): The Airdome has changed managements and the attendance is increasing. 28-3: Elsie Van Nally, Efrom Johnson, Johnny Mulane, Bell and Lyne.——Star (Wyler and Kennedy, mgrs.): 29-3: Fair business, considering the warm weather: Irwin and O'Neil, Williams and Van Allen, and moving pictures.——Dreamland (L. L. Furtner, mgr.): Still holding its own with the Negro Troupe; business good.——Items: After going through a thorough course of renovation and refurnishing the Superba Theatre, formerly the Happy Hour, will open night of 3.

NEW ROCHELLE, N. Y.—New Rochelle Theatre (Mr. Loew, prop.; Burt K. Wilbur, mgr.): 5-7: Harry Gilbert, Eddie Gardner, Montgomery and co., Two Graces, Halliday and Curley. 8-10: Woods and Meadows, Princess Chinquilli, Fanny Wood and Boys, John Rucker, Benedict, Klngley and co. The featured acts for the week were Mrs. William K. Annis, assisted by the Four Myer Brothers, and Mr. Mario and Bertee Heron and Girls were big hits. 12-14: Karl and Erma, Gath, Lambert Trio, Cora B. Turner and co., Blanche Baird, Denes and Denes. 15-17: The Piano Four, Six Mills, Morris and Erwood, Gertrude Black, and Felix and Claire; business in general good. Item: The case against Mr. Wilbur and Billie Evers, charged with violating the Sunday law, was adjourned for a week. It is understood that, unless a complaint is entered, the case will be dismissed.

BAYONNE, N. J.—Bijou Theatre: Closed 3 for the remainder of the Summer. Items: The theatre will be thoroughly overhauled and put in shape for the Fall opening. Resident Manager Burke D. Howard has gone to his home in Massachussetts to enjoy a well earned vacation. Freeman Bernstein and Samuel Freedman, of the Park Theatre, were arrested 6, charged with violating the vice and immorality act in running motion pictures on Sunday. Recorder Mara found Bernstein guilty and fined him $1. The fine was paid under protest and notice given that the case would be appealed to a higher court.

DETROIT, MICH.—Mgr. J. H. Moore provided a bill of excellent vaudeville at the Temple Theatre 5-11. Catherine Hayes and Sabel Johnson in A Dream of Baby Days and Pat Rooney's co. in Hotel Laughland monopolized most of the applause. Others on the bill were Frank Morrell, Wormswood's Dogs and Monkeys, Byers and Herman, West and Van Sicken, and Bandy and Wilson.

NEWPORT, R. I.—Sheedy's Freebody Park Theatre (Charles E. Cooke, mgr.): A splendid bill 5-10 included the Six Nosses, Millie Olive, Hammond and Forester, Majestic Musical Four, Four English Rosebuds, Harding and Ah Sid, Edith Montrose. Ten Georgia Campers; business good. Opera House (Cahn and Cross Co., mgrs.): Vaudeville and pictures 5-10 to capacity; the bill included Varsity Four, Roach and Hart, La Van and Warren, Duffy, Sawtelle and Duffy.

COLUMBIA, S. C.—The Grand (Carl Davenport, mgr.): John B. Wills Musical Comedy co., Pat Crawford, and moving pictures 5-10, to packed houses. The Lyric (R. Rockefeller, mgr.): The Musical Adams, Latey Brothers, Taylor and Crawford, Leck Neal, and moving pictures 5-10; full houses.

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ROME, N. Y.—Lyric (direction of F. B. Lescarbot, Inc.; Edward J. Gatley, mgr.): Lew Dockstader's Minstrels June 23 pleased fair house. Seeger's Academy: Gravette and Farr 1-3; Pierce's Musical Act, James E. McDuff, and moving pictures 5-7. Good business.

FALL RIVER, MASS.—Bijou (L. M. Boas, mgr.): 5-10: J. J. McGowan and co., Winnie Crawford, Silver and Sands, De Blaker's Circus, Montgomery and Healy Sisters, Caryl Monroe, and moving pictures, to excellent attendance. Premier (L. M. Boas, mgr.): 5-10: Lancashier Lassies, W. H. Smith, Wade Sisters, Joe Carey, and moving pictures, to good attendance.

ESCANABA, MICH.—The Bijou (A. E. Atkinson, mgr.): 5-10: Frances Fairfield and moving pictures pleased capacity house. The Grand (A. F. Tolan, mgr.): 5-10: Marie Powers and moving pictures pleased immense business.

TOLEDO, O.—The Casino bill 5-10 was one of the best ever seen in the city and embraced Deltgore and Lee, the Newsboys' Quartette, Gardner and Reese, Madge Maitland, George Yeoman, La Petite Laurie, Merrill and Love, and moving pictures; business excellent. At the Arcade, Lottie West Symonds, Lew Benedict, Merrihew and Raney, Van Fritta and Mansfield, the Four Nightingales.

BUFFALO, N. Y.—Shea's 5-10: Emma Janvier, Bert Leslie, Julius McVicker, Three Mosbier Brothers, Alexander and Scott, Francini, Allonas and Page, Horace Porter, Rose Sisters, and moving pictures. The Mormons attracted good houses to the Lafayette 5-10. Luna Park 5-10: Five Marriotts, Leroy and Lavarion, and Unita and Paul. Midsummer Exposition Park 5-10: Mlle. Paula, Millie De Lora and Otto Military Ponies.

HARTFORD, CONN.—Scenic (H. C. Young, mgr.): 5-10 drew large audiences to an attractive bill, consisting mainly of Jane Carling in clever imitations; Charles Bartolomew, billed as Harry Lauder's double; illustrated songs by Vesta Gilbert, who temporarily succeeds Katherine Ryan, who has been the entire season's hit.

HOBOKEN, N. J.—Lyric Theatre (Grant S. Riggs, mgr.): 5-10: Big crowds still prevail, the following attractions being offered: The Marchbands, Cody and Lynn, Helen Hyde, Bergere Sisters, Louise Bruce and co., Manny Worth, Bertie Heron and Her Maids, Violet Moore, and Bennington and co., and moving pictures.

BROWNSVILLE, PA.—Arcade Theatre (W. H. Crawford, mgr.): 1-3: Arthur Leo, Barret Shepard and co., songs and moving pictures; fair bill; capacity. Item: The Arcade Theatre closed its vaudeville season 3 and will resume early in August, but Mgr. Crawford will retain moving pictures.

SARATOGA SPRINGS, N. Y.—Broadway (A. G. Sherlock, lessee; Fred C. Mallery, mgr.): Park, Pontiac (John C. Grasel, mgr.): 5-10: Barry and Aldert, Fred Donovan, Rube Barcoe, Gertrude Lynch, George St. Barnes, Frank Burton, Martin F. Reynolds, Mayo and Mayo, Morris and Dailey, Marie Ross, Nelson and Perkins, Joe Mills, and moving pictures; excellent business.

GLENS FALLS, N. Y.—Fairyland (C. J. Hilderbrandt, mgr.): 5-10: Ben F. Hilbert and Hall and Foster, with moving pictures and songs; capacity business.

GLOUCESTER, MASS.—Olympia (A. E. Lord, mgr.): 5-10: Adamine and Taylor, Oswald Le Grand, Flood Sisters, the De Muths, May Melville, Sullivan and Somers, and motion pictures; pleasing; good houses.

MILWAUKEE, WIS.—A new amusement resort called Hip Yen opened at the Hippodrome 5-10, with the following attractions: Roselle, Farrell and Mullen, Flying Fishers, Claudet's Orchestra.

NEWARK, N. J.—Despite the many outdoor attractions, large audiences sought and found amusement at Proctor's 5-9. Flake O'Hara and co. were headliners and presented Captain Barry. Others on the programme were Charles Leonard Fletcher, Mr. and Mrs. Gene Hughes, Moffett and Claire, Smith and Campbell, and the Damm Brothers.

WATERBURY, CONN.—Poli's Theatre (J. H. Clancy, mgr.): Talking pictures and excellent vaudeville attracted good audiences, 5-10: Marvin Stewart and co., the Bennett Trio, O'Malley and Golden, and Master Fred Casey.

NORRISTOWN, PA.—Airdome (A. Sabley, mgr.): Joe Harris and co., Luce and Luce, Adele Francis, and motion pictures, to paying business June 28-3.

TAYLORVILLE, ILL. — Elks' (Jerry Hogan, mgr.): June 28-3: Wayne and Fry; 1-3: Vincent and Rose, to capacity business. 8-10: Carroll and McBride.

WEST CHESTER, PA.—Grand Opera House (J. P. Small, res.-mgr.): Bentell and Farnan June 28-30. Edwin Barry 1-3. Pictures and illustrated songs, to well pleased audiences.

LA JUNTA, COL.—Theatre (H. H. Bourne, lessee and mgr.): June 28-3: Opened with vaudeville in connection with moving pictures, results exceedingly gratifying. Will continue indefinitely. Russell and Gray, first half; Graham and Norton, last half week.

TARENTUM, PA.—Star (J. B. Boyd, mgr.): Jerge Brothers June 28-30; Terry and Saunders 1-3; Phillips and Bergin in stock. Illustrated songs and pictures pleased good houses.—Items: The Nixon has closed for the Summer.—J. B. Boyd has given up the lease of the Star and leased Dreamland and changed name to New Star Theatre, and will run vaudeville, stock and moving pictures.

FLORENCE, S. C.—Gem Theatre (V. Barkley, mgr.): June 28-1: Claus and Radcliffe pleased large crowds.—Majestic (Charles Hines, mgr.): 28-4: McNally and Stewart; good performance and business.

ST. JOSEPH, MO.—Crystal (Fred Cosman, mgr.): 4-10: Pierce and Roslyn, Harland and Rollison, the Four Flying Bardeens, Christine Hill and co., Frank Groh and moving pictures pleased good business.

WARREN, O.—Warren Opera House (John J. Murray, mgr.): June 28-3: The Five Cornalias, Dan Delhi, Lyric Comedy Quartette, and the Variety Trio pleased large houses.—Dreamland (W. W. Dunnevant, mgr.): 28-3: Finney and Kerr and Barney Gallagher drew well.

DELAWARE, O.—Theatorium (Frost and Thorman, mgrs.): June 28-3: The Zeniths, Baby Thelma, Kingsley Brothers, pictures and illustrated songs pleased poor business.

CAMBRIDGE, O.—Orpheum Theatre (Hammond Brothers, mgrs.): June 28-3: Leonard and Drake, C. W. Florence and others; business good.

SAN ANTONIO, TEX.—The Gem, June 28-3: O'Dowd Sisters; very good in singing and dancing; business only fair.

SPOKANE, WASH.—Harrison Armstrong's playlet, Triumph, afforded Madge Pierce, Bruce Braxton and William McKay excellent opportunities at the Orpheum Theatre June 27-3. They scored nicely. Others were Sam Watson's Farmyard Circus, Herbert and Willing, Schenck and Mulvey, Gritz, Banks Brescolin Duo, Ila Granson, and the pictures; big business. Morris Foxy Dog and Monkey Show was featured at Pantage's Theatre and made good. Others were the Continentals, John Reed Fongs and Lee, Mr. and Mrs. Nell Litchfield, the Wyatt Sisters, W. D. Gibson, and the pictures; big business. The Dumman Troupe of Acrobats was given the first place on the bill at the Washington Theatre. Others were Eddie Girard and Jessie Gardner, Cogan and Bancroft, J. Watson Scott and Georgia Davis, Harry Taylor, and the pictures; big business. Items: Madame Beatrice Deitrick, a grand opera singer, who has made her home in Spokane for several years, will try out her act at the Orpheum Theatre 5-12. Her turn embraces the grand aria from Mignon, a group of Scotch ballads and The Song of the Trouserette, in costume.—Blanche Swanson, of Spokane, will join her sister, Elinor Gordon, George Perloiat and Joseph Sullivan in two sketches, called Tips on Taps and The French Marriage, which will be presented at the Orpheum Theatre here the week of 11. The first named is a race horse sketch and was written by Miss Gordon. It was successfully tried out at the Majestic Theatre in Chicago some time ago.—Seven Russian Imperial Singers and Dancers were at Natatorium Park the week of 27; Madame Shelley and lions, and Japanese acrobats 3-10.

RACINE, WIS.—Racine Theatre (Central States Theatre Co., owners; W. H. Armstrong, mgr.): 4-10: George Gardner and co., Kelfer and Kline, Bessie Greenwood, Claude Rauf, Laredo and Blake, moving pictures; good business. House closed 5 and will resume Aug. 15 with regular bookings.—Bijou Theatre (Campbell and Danforth, owners; F. B. Stafford, mgr.): 4-10: Allan K. Foster and co., Kenny and Williams, Lew A. Ward, Edna Rupport, Badger State Quartette, moving pictures; fine bill and splendid patronage.—Orpheum: 5-10: Sherwood Baldwin and co., moving pictures; drawing nicely.—Items: Badger State Quartette at Bijou sang "I'm Coming Back to the Old Home," composed and written in honor of the city's home coming 5, 6. Words by Carl Nelson; music by F. L. Clifford.—Manager Stafford, of the Bijou, entertained fifty of his brother Knight Templars evening of 1.—Charles Tiede, recently in charge of one of Ringling Brothers' advertising cars, is at home for balance of the Summer.—The home coming celebration 5, 6, was the grandest event in the city's history. Thousands of former residents and strangers were in the city and were entertained royally by parades, band concerts, elaborate fireworks and no end of amusements.

BURLINGTON, N. J.—Majestic (Carl Schwars, pron. and mgr.): June 28-3: Ray Hunter, Isabel Irin, J. Coleman, Joe Byron and Ray Blanch, and Dougherty Brothers; business up to standard.—Auditorium (James W. Lanning, owner; Charles M. Lanning, mgr.): 28-3: The excessive heat somewhat diminished the attendance the past week. Bill excellent and the usual week-end S. R. O. sign was in evidence: Dixie Comedy Four, Jim Harkins, Charles Hargreaves, William Moran, and moving pictures.—Item: Sam Briggs, Sr. and Jr., together with Harvey Arnold, all local boys, having met with much success on the stage in this and other cities, will hereafter be known as the Briggs Entertainers.

JACKSON, MISS.—Garden Theatre: June 28-3: Good houses: Hillman and Roberts, Fred R. Edwards, Mr. and Mrs. Blessing, Collins and Jewel, the Raymonds, Wendell Phillips, and moving pictures.—Dixie Theatre: 28-3: Good business; moving pictures and illustrated songs only.

DENVER, COL.—The vaudeville houses are all doing S. R. O. business in spite of the hot weather. The Majestic had the Elite Four, Mr. and Mrs. Forbes, Grover and Richards, Cal Stewart, Count De Butz and Brother, Fox and Crystal. The Crystal offered the following good bill the week of the Fourth: The International Four, Deltow, Young and Brooks, Dan Harrington, the Boldens. The Tabor had good features with the Cameraphone.

SYRACUSE, N. Y.—Valley (J. Peebles, mgr.): Caprice Girls, Donovan and Arnold, Mlle. Arminta, Van Camp, Pealson, Goldie and Lee, James F. Burke, and Trainor and Daly, to fair business 5-10.—Savoy (L. Desmond, mgr.): Sheedy and co., Bobby Gossman, Barker and Barker, James Niles, and the Gigmans, to average attendance 5-10.

KALAMAZOO, MICH.—Bijou (H. W. Crull, mgr.): 5-10: Royer and French, Kathleen Rooney, Lyle La Pine, Freda Meier, Grace Cummings and co.

BROCKTON, MASS.—Hathaway's (McCue and Cahill, mgrs.): 5-10: Dick and Alice McAvoy, Keaney and Hollis, Emma Brosseau, Harry Meredith Mason, the Elforio Brothers, the Three Durands, and motion pictures pleased fair houses.

AKRON, O.—Lakeside Park Casino (N. O. T. and L. Co., owners and mgrs.): 5-10: J. C. Nugent and co., Grace Armond, William Kurtis, Joe La Fleur, Newell and Niblo, Inness and Ryan, Chick Sale; large attendance; general satisfaction.

ELYRIA, O.—Theatre (H. A. Drkeman, mgr.): 1-3: Vernon Trio, the Marshal Trio, pleasing acts; fair attendance. 5-7: Arthur Leo, McDonald Brothers; good; business on the decrease.—The Airdome (J. F. Durham, mgr.): 1-3: Mr. Mack, Richard and Beverly pleased good business. 5-7: Gertrude Kaber, Clintick's Dog Circus, Conders and Clifford; good; business increases each week.—Electric (J. F. Durham, mgr.): 5-10: The Variety Trio pleased good patronage.

HARRISBURG, PA.—Hippodrome (A. L. Rommfort and Co., Inc., mgrs.): 5-10: Billie Davis and Felix Haney pleased good audiences. Closed for the Summer 10 to make repairs.

LEXINGTON, KY.—The Hippodrome (L. H. Ramsey, mgr.): Big business 7-12: Bershon and co., Gus Bartram, Fitzhugh Lee co., West Bender, Corcheran and Dixon, Fisher and Donovan.—The Majestic (John Elliott, mgr.): Good business 7-12: Five Shannons, Mabel Butterworth, Harry Saxton, Owen and Hoffman.

NEW LONDON, CONN.—Bijou (David Almy, mgr.): 5-10: Emeline, May Russell, Julia Raymond Tracey, the Farleys, and pictures; fair bill; ordinary business.—Orpheum (Bullock and Davis, mgrs.): 5-10: The Magnani Four and pictures, to big business.

CHARLESTON, W. VA.—The Hipp (E. W. Ramsey, mgr.): 5-10: Electro, Wilson and Hawthorne, Hayes and Boise, Radcliff and Belmont, and moving pictures pleased large crowds.—The Eagle (A. Cassius, mgr.): 5-10: Steele and Selby, Hansone, and Billy Scarbough; business light.

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VAUDEVILLE JOTTINGS.

Wilson and Frazer are meeting with success in the East with their musical comedy skit, Conservatory Days.

The Three Healy Sisters have several offers for musical comedy for next season and are also offered a vaudeville route.

Katherine Nelson and Elizabeth Otto closed their season ten days ago and are at their home in Boston, where they will remain until the opening of their season in September. These clever girls are playing United time and are booked solid for next year.

Harold Yorke, who claimed to be an actor and contortionist, was sentenced by Judge Horner, of the Burlington, N. J., County Court, to one year in State prison at Trenton for attempting to break in the opera house, Mount Holly, N. J. Yorke presented himself to Manager E. B. Hulse, of the opera house, on June 26 and told a hard luck story. Permission was granted him to present his act at the next performance. He failed to make good, it is said, and was called off. This, it is supposed, angered him and he took this mode of procedure to avenge himself, but was foiled in his attempt by Manager Hulse, whose apartments are in the building.

The Seven Russells, of one family, who introduce A Minstrel First Part in vaudeville, are from the West. Their first appearance in this section will be marked by a tour of the Eastern States.

Daphne Pollard scored such a hit by her clever performances that she has been reengaged by William Morris for an indefinite run at the American, to be followed by a season of thirty weeks over the independent circuit of William Morris, Inc.

Nance Gwyn, formerly the favorite exponent of Pinero comedies in Australia, will present her original pantomimic dance creation, Dawn, in vaudeville in this city within the next few weeks, playing the United time.

Arriving on the "Mauretania" on last Friday from London, Grace La Rue returns to America after a stay of six months abroad.

Ethel Fuller announces that she will present her sketch, A House of Cards, with a new cast at the Majestic Theatre the week of July 19. The playlet has been entirely rewritten. The cast now includes John T. Doyle, Roger Barker and Kelsey Conroy.

Mrs. James Cole, mother of Leon W. Washburn, proprietor of Washburn's Circus and Stetson's Uncle Tom's Cabin, died last week.

Charlotte Townsend and her company reopened for the coming season at Celeron Park, Jamestown, N. Y., last week, presenting The Troubles of Two Working Girls, in which sketch Miss Townsend has scored a big hit over the United and Orpheum circuits. The act is booked through Albert Sutherland for many weeks to come.

Fraulein Lillian Hoerlein last week closed a most successful engagement at the Suburban, St. Louis, Mo., where she was especially engaged by the Oppenheimer Brothers, managers of that amusement place. Fraulein Hoerlein came direct from the Wintergarten, Berlin, and it is expected that she will be heard on Broadway next season. She is a native of Toledo, Ohio, but has received her musical training in the German capital and hence has assumed the German name.

Ruby Thorpe, while playing an engagement at the Metropolitan Theatre, St. Paul, Minn., last week, received a telegram from Boise, Idaho, just before going on for the Saturday matinee, informing her that her mother had been drowned. No details were given her. With a heart fairly breaking with sorrow, the singer showed her grit by going through both the matinee and night performances without a sign of her grief passing over the lights. Between times her sorrow overcame her and at the close of her last turn she was prostrated.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

BELASCO PRODUCING CO. (Sam S. and Lee Shubert, Inc., mgrs.): Washington, D. C., June 21—indefinite.
BLUE MOUSE (Sam S. and Lee Shubert, Inc., mgrs.): Chicago, Ill., May 23—indefinite.
CLIMAX, THE (Joseph Weber, mgr.): New York city April 12—indefinite.
COLLEGE GIRL (J. E. Jackson, mgr.): Shawnee, Okla., 11-17.
DORO, MARIE (Charles Frohman, mgr.): Portland, Ore., 12-15, Seattle, Wash., 19-24.
FISKE, MRS. (Harrison Grey Fiske, mgr.): Seattle, Wash., 12-17, Spokane 19, 20, Wallace, Ida., 21, Missoula, Mont., 22, Helena 23, Butte 24, Fargo, N. D., 26, Grand Forks 27.
GENTLEMAN FROM MISSISSIPPI (W. A. Brady, and Jos. Grismer, mgrs.): New York city Sept. 29—indefinite.
GENTLEMAN FROM MISSISSIPPI (W. A. Brady and Jos. Grismer, mgrs.): Chicago, Ill., April 25—indefinite.
STAHL, ROSE (Henry B. Harris, mgr.): London, Eng., April 19—indefinite.
STEWART, NELLIE: Auckland, New Zealand, 26-Aug. 7, New Plymouth 9, Wanganui 10, 11, Palmerston 12, 13, Masterton 14, Wellington 16-28, Christchurch 31-Sept. 9.
TRAVELING SALESMAN (Henry B. Harris, mgr.): Chicago, Ill., April 12—indefinite.
THREE WEEKS: San Francisco, Cal., 4-17.
WYOMING GIRL (Wm. Wamsher, mgr.): Ford, Ky., 12, 13, Irvine 14-17.

STOCK COMPANIES.

ACME (C. O. W. Schultz, mgr.): Everett, Wash.—indefinite.
ALBEE (Edw. F. Albee, mgr.): Providence, R. I., May 17—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
ARMORY (Louis Van Weithoff, mgr.): Binghamton, N. Y., May 10—indefinite.
BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.
BONSTELLE, JESSIE (F. Ray Comstock, mgr.): Buffalo, N. Y., April 26—indefinite.
BOWDOIN SQUARE THEATRE (Jay Hunt, mgr.): Boston, Mass.—indefinite.
BRADY'S LAKE (Ralph T. Kettering, mgr.): Brady's Lake, O., May 27—indefinite.
BROADWAY PLAYERS (Guy C. Smith, mgr.): Oakland, Cal.—indefinite.
BROWN, SHERMAN: Milwaukee, Wis., May 3—indefinite.
BUNTING, EMMA (Russell and Drew, mgrs.): Seattle, Wash., May 30—indefinite.
BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.
BUSH TEMPLE (Herman Lieb, mgr.): Chicago, Ill., June 28—indefinite.
CALLICOTTE (Clyde B. Callicotte, mgr.): Galesburg, Ill., May 20—indefinite.
CALUMET (John T. Connors, mgr.): South Chicago, Ill.—indefinite.
CAPE COTTAGE (E. V. Phelan, mgr.): Portland, Me., June 28—indefinite.
CARROLL: Johnstown, Pa., May 31—indefinite.
COLUMBIA (Frank G. Long, mgr.): Columbia, S. C., May 17—indefinite.
COLUMBIA PLAYERS (Metzerott and Berger, mgrs.): Washington, D. C., May 3—indefinite.
COOK (Charles Emerson Cook, mgr.): Hartford, Conn.—indefinite.
COURT (Goodman and Bachelder, mgrs.): Wheeling, W. Va., June 14—indefinite.
DAVIS, HARRY: Pittsburgh, Pa., June 7—indefinite.
DELMAR GARDENS: St. Louis, Mo., May 23—indefinite.
DE LACY, LEIGH (Monte Thompson, mgr.): Brockton, Mass., April 12—indefinite.
ELITCH (Thos. Long, mgr.): Denver, Colo., July 5—indefinite.
ELLEFORD: Honolulu, Hawaii, April 11—indefinite.
EMPIRE (A. A. Spitz, mgr.): Providence, R. I., April 26—indefinite.
FERRIS: Minneapolis, Minn., June 5—indefinite.
FRANKLIN SQUARE (Travers Vale, mgr.): Worcester, Mass.—indefinite.
FRIEND PLAYERS (Arthur S. Friend, mgr.): Milwaukee, Wis., Sept. 14—indefinite.
FULTON (Jess B. Fulton, mgr.): Lincoln, Neb., Oct. 18—indefinite.
GAGNON-POLLOCK (Bert C. Gagnon, mgr.): Dallas, Tex.—indefinite.
GOODWIN, NAT: St. Louis, Mo., 5-17.
GRANBY: Norfolk, Va.—indefinite.
HALL, LAURA NELSON: Cleveland, O., June 14—indefinite.
HAYWARD, GRACE (Geo. M. Gatts, mgr.): Lincoln, Neb., May 23—indefinite.
HOME: Hutchinson, Kan., May 26—indefinite.
HUNTER-BRADFORD: Hartford, Conn., May 10—indefinite.
KEATING, VIRGINIA: Madison, Wis., May 10—indefinite.
KEITH'S (James E. Moore, mgr.): Portland, Me., April 19—indefinite.
KENNEDY, JAMES: Lowell, Mass., June 21-Sept. 25.
LACKAYE, WILTON: St. Louis, Mo., 4-17.
LAKEMONT: Altoona, Pa., June 5—indefinite.
LYRIC (Wm. Koening, mgr.): Minneapolis, Minn., Sept. 24—indefinite.
LYTELL, BERT: Rochester, N. Y., June 14—indefinite.
McRAE (Henry McRae, mgr.): Bellingham, Wash.—indefinite.
MAJESTIC: Utica, N. Y., May 10—indefinite.
MANHATTAN (Jack Parsons, mgr.): Rome, Ga.—indefinite.
MILLBROOK (Harry McKee, mgr.): Portsmouth, O., May 7-July 31.
MORISON, LINDSAY: Boston, Mass., June 14—indefinite.
NEILL (James Neill, mgr.): St. Paul, Minn., May 30—indefinite.
ORPHEUM (Grant Laferty, mgr.): Philadelphia, Pa., Sept. 12—indefinite.
PAGE (W. A. Page, mgr.): Richmond, Va.—indefinite.
PAIGE, MABEL (M. Richie, mgr.): Jacksonville, Fla., Feb. 8—indefinite.
PANTAGE'S PLAYERS: Seattle, Wash., Aug. 9—indefinite.
PEAK'S ISLAND (Bartley McCullum, mgr.): Peak's Island, Me., June 26—indefinite.
POLI (S. Z. Poli, mgr.): Springfield, Mass., May 10—indefinite.
POLI (S. Z. Poli, mgr.): Waterbury, Conn., May 10—indefinite.
POLI (S. Z. Poli, mgr.): Wilkes-Barre, Pa., May 1—indefinite.
POLI (S. Z. Poli, mgr.): Scranton, Pa., May 17—indefinite.
POLI (S. Z. Poli, mgr.): Bridgeport, Conn., May 17—indefinite.
POLI (S. Z. Poli, mgr.): Worcester, Mass., May 24—indefinite.
POYNTER, BEULAH: Chicago, Ill., June 27-17.
QUIGLEY PLAYERS (Jay Quigley, mgr.): Duluth, Minn.—indefinite.
ROBER, KATHERINE (S. Bastable, mgr.): Syracuse, N. Y., May 17—indefinite.
ROBERTS, FLORENCE: San Francisco, Cal., June 14-July 24.
SHIPMAN, GERTRUDE (Lawrence B. McGill, mgr.): Buffalo, N. Y., May 24—indefinite.
SNOW, MORTIMER: Albany, N. Y., May 10—indefinite.
SPOONER, EDNA MAY (Jake Wells, mgr.): Atlanta, Ga.—indefinite.
STONE HILL (Frank Grave, mgr.): Peoria, Ill., April 5—indefinite.
SUBURBAN GARDEN (Oppenheimer Brothers, mgrs.): St. Louis, Mo.—indefinite.
VALENCIA: San Francisco, Cal., Sept. 13—indefinite.

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VAN DYKE AND EATON: Elkhart, Ind., July 4—indefinite.
WIETING (Nathan Appell, mgr.): Syracuse, N. Y., May 17—indefinite.
YALE (Monte Thompson, mgr.): New Bedford, Mass., April 19—indefinite.

REPERTOIRE COMPANIES.

BARRIE STOCK (Edwin Barrie, mgr.): Tulsa, Okla., 11-16, Bartlesville 19-24.
BENNETT-MOULTON (Geo. K. Robinson, mgr.): Ludlow, Vt., 12-14, Randolph 15-17, Bellows Falls 19-24.
BITTNER, ELLA: Houston, Tex., June 14-July 17.
BRIANT BROTHERS' COMEDIANS (Jay Ray, mgr.): Coffeyville, Kan., 11-17.
CARROLL COMEDY (Ion Carroll, mgr.): Johnstown, Pa., May 31-July 31.
CHASE-LISTER (Clint Robbins, mgr.): Butler, Mo., May 24—indefinite.
CHOATE DRAMATIC (Harry Choate, mgr.): Carthage, Ill., 12-17, Keokuk, Ia., 19-24.
CULHANE'S COMEDIANS (Will E. Culhane, mgr.): Mexico, Mo., 12-24.
CUTTER STOCK (Wallace R. Cutter, mgr.): Benton Harbor, Mich., June 20-July 24.
ELLSWORTH'S PLAYERS (W. W. Haynes, mgr.): Independence, Kan., 11-24.
GRAHAME STOCK (Fred Grahame, mgr.): Conneaut, O., 12-17.
HARCOURT COMEDY (Chas. K. Harris, mgr.): New Castle, Pa., 12-24.
HARVEY STOCK (J. S. Garside, mgr.): Iron Mountain, Mich., 12-14, Crystal Falls 15-17.
HENDERSON STOCK (W. J. and R. R. Henderson, mgrs.): Boonville, Mo., 12-24.
HICKMAN-BESSEY (F. W. Jenks and Guy Hickman, mgrs.): Palestine, Tex., 12-17, Denison 19-24.
HICKMAN-BESSEY STOCK (Don Macmillan, mgr.): Kewanee, Ill., 11-24.
HILLMAN'S IDEAL STOCK (F. P. Hillman, mgr.): Omaha, Neb.—indefinite.
IMSON, BURT: Donnybrook, N. Dak., 12-17.
KENNEDY, ALICE (W. A. Partello, mgr.): Mansfield, O.—indefinite.
KEYSTONE DRAMATIC (Max A. Arnold, mgr.): Bar Harbor, Me., 12-17, Jonesport 19-24.
MAXAM AND SIGHTS' COMEDIANS (J. W. Sights, mgr.): Devil's Lake, N. D., 3-20.
MAXWELL-HALL STOCK (E. F. Maxwell, mgr.): Terre Haute, Ind., 11-24.
METROPOLITAN STOCK (J. McCarthy, mgr.): El Reno, Okla., 12-17.
MORGAN-PEPPLE STOCK (T. Dwight Pepple, mgr.): Newton, Kan., 11-24.
NORTH BROTHERS STOCK: Des Moines, Ia., —indefinite.
PARTELLO STOCK (Eastern; H. J. Leland, mgr.): Mansfield, O., June 28—indefinite.
PAYCEN STOCK (E. S. Lawrence, mgr.): Sedalia, Mo., 11-26.
PEOPLE'S STOCK: Winston-Salem, N. C., 12-17.
RENTFROW'S PATHFINDERS (J. N. Rentfrow, mgr.): Hot Springs, Ark., 5-24.
SHERMAN STOCK: Columbia, Mo., June 20—indefinite.
SPEDDEN-PAIGE STOCK (Sam Spedden, mgr.): Deadwood, S. D., 11-17.
TEMPEST DRAMATIC (J. L. Tempest, mgr.): Norwood, N. Y., 12-17, Canton 19-24.
TAYLOR STOCK (H. W. Taylor, mgr.): Wheeling, W. Va., 12-24.
TURNER, CLARA: Washington, Pa., 12-31.
WALLACE STOCK (C. Auskings, mgr.): Mount Vernon, O., June 21-July 31.
WIKOFF-DREW STOCK (Will J. Wikoff and Carroll Drew, mgrs.): Ottumwa, Ia.—indefinite.
YANKEE DOODLE STOCK (Geo. Y. Galliday, mgr.): Lake Linden, Mich., 11-17, Hancock 19-24.

OPERA AND MUSICAL COMEDY.

ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Washington, D. C., May 3—indefinite.
ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Toledo, O., July 4—indefinite.
ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Newark, N. J., June 7—indefinite.
BEGGAR PRINCE OPERA (Jack Glines, mgr.): Lawton, Okla., 11-17.
BIJOU MUSICAL COMEDY: Memphis, Tenn., June 21—indefinite.
BROADWAY MUSICAL COMEDY (Roy Chandler, mgr.): Buenos Aires, S. A., May 19—indefinite.
BURGOMASTER (Wm. P. Cullen, mgr.): Ironwood, Mich., 13, Norway 14, Ishpeming 15, Calumet 16, Hancock 17, Lake Linden 18, Marquette 19, Sault Ste. Marie 20.
CANDY SHOP (Chas. B. Dillingham, mgr.): Chicago, Ill., June 14—indefinite.
CARLE, RICHARD (Carle and Marks, mgrs.): Chicago, Ill., June 6—indefinite.
CHESTER COMIC OPERA (T. M. Martin, mgr.): Cincinnati, O.—indefinite.
CURTIS MUSICAL COMEDY (Allen Curtis, mgr.): Long Beach, Cal., June 6-Sept. 27.
DE ANGELIS, JEFFERSON (F. Ray Comstock, mgr.): New York city April 10—indefinite.
EUCLID AVENUE GARDEN (William J. Wilson, mgr.): Cleveland, O., June 28—indefinite.
FOLLIES OF 1909 (Florenz Ziegfeld, mgr.): New York city June 14—indefinite.
GORMAN'S, J. W., MUSICAL COMEDY: Worcester, Mass.—indefinite.
HARTMAN, FERRIS: Seattle, Wash., June 6—indefinite.
HITCHCOCK, RAYMOND: Chicago, Ill., 4-17.
HOPPER, DE WOLF: St. Louis, Mo., 5-17.
IMPERIAL MUSICAL COMEDY: Portland, Ore., June 7—indefinite.
INTERNATIONAL GRAND OPERA (Frank M. Norcross, mgr.): San Francisco, Cal., June 14-Aug. 7.
KANE COMIC OPERA (Robert Kane, mgr.): Holyoke, Mass., June 5-Aug. 28.
LESLIE OPERA (Ed Blair, mgr.): Bayonne, N. J.—indefinite.
LINCOLN PARK OPERA (C. L. Robinson, mgr.): New Bedford, Mass., June 28—indefinite.
MANHATTAN OPERA (Robt. H. Kane, mgr.): Worcester, Mass., May 30—indefinite.
MATINEE GIRL: Memphis, Tenn., 4-17.
MERRY WIDOW (Western): Henry W. Savage, mgr.): San Francisco, Cal., 4-24.
MIDNIGHT SONS (Sam S. and Lee Shubert, Inc., and Lew Fields, mgrs.): New York city May 22—indefinite.
MOTOR GIRL (Frank Hennessy, mgr.): New York city June 15—indefinite.
OLYMPIC OPERA (Edward Seamon, mgr.): New Orleans, La.—indefinite.
RICE AND CADY MUSICAL COMEDY (D. E. Russell, mgr.): St. Louis, Mo.—indefinite.
ROBINSON COMIC OPERA (C. L. Robinson, mgr.): Binghamton, N. Y., May 31—indefinite.
ROBINSON OPERA (C. L. Robinson, mgr.): Montreal, P. Q., May 17—indefinite.
RODERIGUEZ MUSICAL STOCK (L. J. Rodrigues, mgr.): Columbus, O., May 30—indefinite.
ROBICK'S GLEN (Herbert Salinger, mgr.): Elmira, N. Y., May 24—indefinite.
SANS SOUCI PARK: Chicago, Ill., June 20—indefinite.

MINSTRELS.

DE RUE BROTHERS: Lake Placid, N. Y., 13, Saranac Lake 14, Tupper Lake 15.
GUY'S (A. L. Guy, mgr.): Binghamton, N. Y., 12-17.
PRIMROSE, GEORGE H.: Asbury Park, N. J., 16, 17.

BURLESQUE.

GAYETY STOCK: Philadelphia, Pa.—indefinite.
LAFAYETTE STOCK: Buffalo, N. Y., May 17—indefinite.

BANDS.

ANTINARELLI'S ITALIAN: Luna Park, Cleveland, O., June 20—indefinite.
BALLMANN: Bismarck Garden, Chicago, Ill.—indefinite.
BANDA NAPOLI (Giulio E. Capone, director): Crescent Park, Providence, R. I.—indefinite.
BANDA ROMA: Dreamland, Coney Island, N. Y.—indefinite.
BRITISH GUARDS (Thos. Brady, mgr.): Manhattan Beach, N. Y., June 19—indefinite.
BROOKE: Riverview, Milwaukee, Wis.—indefinite.
BROOKLYN MARINE: Brighton Beach, Coney Island—indefinite.
BUTLER, HELEN MAY, LADIES' BAND: Wellington, Kan., 11-17, Abilene 18-24.
CAVALLO'S: Highlands, St. Louis, Mo.—indefinite.
CHICAGO LADIES' ORCHESTRA: Des Moines, Ia.—indefinite.
CHICAGO PHILHARMONIC ORCHESTRA (Chevalier Emanuel, conductor): Ravinia Park, Chicago, Ill., June 19—indefinite.
CONWAY, PATRICK: Riverview, Chicago, Ill.—indefinite.
CREATORE (Ed. S. Guzman, mgr.): White City, Chicago, Ill., May 15—indefinite.
D'URBANO: Luna Park, Chicago, Ill., May 17—indefinite.
EDUARDE, CARL: Woodside, Philadelphia, Pa., June 19-July 17.
ELLERY (Chauncy Ellery, mgr.): Denver, Col., 1-31.
FAY'S AMERICAN: Vanity Fair, Providence, R. I.—indefinite.
FERULLO'S (Francesco Ferullo, conductor): Coliseum, Chicago, Ill., June 14—indefinite.
GATTI'S: Brandywine Park, Wilmington, Del.—indefinite.
GILLILARD'S HUSSAR (B. D. Gillialard, conductor): Wonderland, Indianapolis, Ind., 4-17.
GREGG'S IMPERIAL: Fontaine Ferry, Louisville, Ky.—indefinite.
HENRY'S, T. FRED: Ingersoll Park, Des Moines, Ia.—indefinite.
HERBERT, VICTOR: Willow Grove Park, Philadelphia, Pa., 11-Aug. 14.
LADIES' PREMIER ORCHESTRA (C. Putnam, mgr.): Berkshire Park, Pittsfield, Mass., 28-July 31.
LEMLEIN'S, PHIL: Luna Park, Coney Island, N. Y.—indefinite.
LIBERATI: Forest Park, Chicago, Ill.—indefinite.
MACAGLIO'S: Cleveland Beach Park, Cleveland, O., June 10—indefinite.
MARTORANA'S MILITARY: Washington Park, Philadelphia, Pa., May 22—indefinite.
MAYR'S MILITARY: Pabst Park, Milwaukee, Wis.—indefinite.
NATILLEO: Delmar, St. Louis, Mo., May 1-Sept. 4.
PHILHARMONIC ORCHESTRA: (Chevalier Emanuel, mgr.): Ravinia Park, Chicago, Ill.—indefinite.
NAVASSAR LADIES' ORCHESTRA: Riverview Park, Chicago, Ill.—indefinite.
PHILIPPINI, DON: Sans Souci, Chicago, Ill.—indefinite.
PRYOR'S, ARTHUR: Asbury Park, N. J., June 27-Sept. 18.
ROUNDS' LADIES' ORCHESTRA (H. O. Rounds, mgr.): Valparaiso, Ind., 9-12, Centralia, Ill., 13-18.
ROYAL ARTILLERY (Jos. De Vito, mgr.): Riverview Park, Baltimore, Md.—indefinite.
STRESLIN, WILLIAM: Bayonne Park, Bayonne, N. J.—indefinite.
TEEL'S: Wonderland, Boston, Mass.—indefinite.
THAVIN: Zoo, Cincinnati, O.—indefinite.
TOSSO'S, EMILE: West End, New Orleans, La.—indefinite.
VESSELLO, MARCO: Electric Park, Kansas City, Mo.—indefinite.
WEBER'S: Riverview, Louisville, Ky.—indefinite.
WEEVER'S MILITARY: Luna Park, Washington, D. C.—indefinite.

CIRCUSES.

BARNUM AND BAILEY'S: Omaha, Neb., 13, Atlantic, Ia., 14, Des Moines 15, Boone 16, Marshalltown 17.
BOSTOCK'S ANIMALS: Coney Island, N. Y.—indefinite.
BUFFALO BILL AND PAWNEE BILL: South Side, Chicago, Ill., 10-13, Chicago 14-18, Aurora 22.
CALIFORNIA FRANK'S ALL STAR WILD WEST: Philadelphia, Pa.—indefinite.
GENTRY BROTHERS: Helena, Mont., 13, Philipsburg 14, Hamilton 15.
GOLLMAR BROTHERS: Eveleth, Minn., 13.
HAGENBECK AND WALLACE: Portland, Ore., 12, 13, Walla Walla, Wash., 15, Pendleton, Ore., 16, Boise City, Ia., 21.
101 RANCH WILD WEST (Miller Bros., mgrs.): Middletown, Conn., 13, Stamford 14, Port Chester, N. Y., 15, New Rochelle 16, White Plains 17.
KEMP SISTERS' WILD WEST SHOW: Providence, R. I., 4-17.
MACKAY'S EUROPEAN: Milwaukee, Wis., 12-17.
McKINNEY, BLANCHE, WILD WEST: Pittsburgh, Pa., July 8-Aug. 14.
RINGLING BROTHERS: Hoopeston, Ill., 13, Springfield 14, Roodhouse 15, Mexico, Mo., 16, Marshall 17, Kansas City 19, Ft. Dodge, Ia., 20.
ROBBINS', FRANK: Greenville, Me., 13.
WHEELER'S, AL F.: Dover, Me., 13.

MISCELLANEOUS.

ADAMS SHOW: Salisbury, Md., 12-17.
BRYANT BROTHERS' COMEDIANS: Coffeyville, Kan., 11-17.
HATCH, FRANK, SHOW: Oil City, Pa., 12-17.
HONEST BILL'S SHOWS: Aurora, Neb., 13, Giltner 14, Doniphan 15, Prosser 16.
HOWE'S LYMAN H., TRAVEL FESTIVAL: Philadelphia, Pa., June 24-17.
RAYMOND, GREAT (Maurice F. Raymond, mgr.): Cape Town, South Africa, June 2—indefinite.
THOMPSON'S ENTERTAINERS (F. H. Thompson, mgr.): Ontario, Wis., 8-14, La Farge 15-17, Viola 19-21.
WALDEN: Gainesville, Ga., 12, 13, Douglas 14, Gadsden, Ala., 15-17.

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OAKLAND. — MACDONOUGH THEATRE (C. P. Hall, mgr.): The Merry Widow June 28-4; house sold out at every performance; biggest engagement of season. Marie Doro 5-7.——LIBERTY THEATRE (H. W. Bishop, mgr.): Mrs. Fiske in Salvation Nell 28; best performance ever seen here; every seat sold. Bishop's Players presented David Garrick and The First Born 28-4; fine production, to fair attendance. The Heart of Maryland 5-11.——THE BROADWAY (Guy C. Smith, mgr.): Smith's Stock co. in Faust 28-4; good performance, with satisfactory attendance.

CONNECTICUT.

HARTFORD.—PARSONS' (H. C. Parsons, mgr.): Zangwill's comedy of English life, Nurse Marjorie, was well produced 5-12 by the Hunter-Bradford Players, receiving liberal patronage. The entertaining lines and amusing climaxes were well handled by this excellent co. Messrs. Handysides, Hurley, Reynoldson, Elton, O'Brien, Clarke, Hoyt, and the Misses Terry, Robertson, Barker and Tracy.——HARTFORD (Emerson Taylor, mgr.): The Vampire was the offering 5-12 by the Cook Stock co., and the production was notable by the appearance in the cast of John E. Kellard and John Westley, playing the characters they created in the original Shubert production. The drama is of absorbing interest and was given a capital rendition, to fair sized audiences that increased to large as the merit and interest became known. Aside from the excellent work of Messrs. Kellard and Westley, Florence Barker and John Stainpolis aided materially in the success of the play. A Bit of Life, a new play by Byron Origley, of this city, will be given 12-17. Clara Blandick and Frank Monroe returning to the cast.——ITEM: S. Z. Poli, proprietor of the chain of Poli theatres, has been elected a director of the Mechanics' National Bank of New Haven, Conn. A. DUMONT.

BRIDGEPORT.—POLI'S (S. Z. Poli, prop.; S. J. Breen, res. mgr.): Wholly aside from the problematical worth of Zaza as a play, Alice Fleming's work in the name part 5-10 compared to excellent advantage even with Mrs. Carter's. In intensity, seductiveness and breadth she has done more than her previous productions displayed. John Ince's Bernard was marred only by too artificial smiles. W. J. Townsend's Cascart was buoyant and Parisian. Leah Kleschna 12-17 promises to be one of the season's record plays. WILLIAM P. HOPKINS.

WATERBURY.—THE JACQUES (D. L. McNamara, mgr.): Poli's Stock co. appeared in Leah Kleschna to big business 5-10. Frances Nordstrom is doing excellent work as Leah and is well supported by the entire co.

GEORGIA.

NEWMAN.—(Under canvas): 12-17: Lyceum Comedy co. in repertoire.

IDAHO.

BOISE CITY.—NEW PINNEY THEATRE (James A. Pinney, owner; Walter Mendenhall, mgr.): Eckhardt Stock co. June 28-3, presented Kelly's Girls, to fair business; good production, in which the following members did good work: Oliver Eckhardt, Robert Standa, Josephine Deffry, Georgia Nichols, May Stewart and Francis Scarth. Boston Grand Opera co. 27, 28. Turner and Orpheum closed for season.

ILLINOIS.

PEORIA.—MAIN STREET (Davis-Churchill Circuit, mgrs.; E. C. Burroughs, res.-mgr.): Our Own Players Stock co. closed season 4. The Circus Girl was last play presented and pleased much. Co. consisted of Lorin J. Howard, Charles C. Burnham, Herbert Bethew, Frederick Clarke, J. C. Livingstone, Nat Lemingwell, Jane Tyrrell, Irene Witt, Isabelle Winlocke, and Miss Potter, and was one of best stock cos. ever here.——PRINCESS (J. Frank Holliday, mgr.): Amateur nights have proven popular at this house this Summer. Regular programme is given also.——STONE HILL (Frank Grove, prop.): Stone Hill Stock co. presented The Enigma 5-11 and drew well.——ITEMS: Thomas Gorman, Jr., treasurer of Main Street Theatre, has just been appointed house manager of the Temple Theatre in Grand Rapids, Mich., and will take charge in the near future. Mr. Gorman has been one of the most popular employees of local house and deserves his promotion.—Walter Ortman, head property man at Main Street, has been temporarily laid up from the fall of a stage piano upon his foot.—John J. McLinden, stage-manager at Main Street, has been elected delegate to the national convention of the International Alliance of Stage Employees, to be held in Springfield, O.—Charles Dummier, of the Grand, has been elected delegate to the convention of the Theatrical Mechanics' Association, to be held in Minneapolis.

INDIANA.

PRINCETON.—KIDD (George P. Kidd, mgr.): The Fraser Highlanders Concert Band (Scottish-Canadian) 7; the very best; not a weak spot in it; afternoon and night good attendance.

IOWA.

DES MOINES.—The old Shubert Theatre on the east side of town has been idle for some time and the Commercial League has been working to interest some moneyed people in turning it into a business house, the idea being that to have it occupied would not only improve the appearance of the city but would also add to local trade. Thus far the League has not succeeded, but they are still hard at work on the project.

MAINE.

PORTLAND.—KEITH'S (James E. Moore, res. mgr.): Sidney Toler's dramatization of Hiawatha 8-12 pleased. Among those having parts were: John Fenton, Sidney Toler, Mark Kent, Robert Siddell, Frederick Murray, Frank Andrews, David T. Perkins, Reynold Williams, Emma Salvatore, Julia Morton, Genevieve Reynolds, and Marie Pavey.——THE CAPE (R. V. Phelan, mgr.): The Cape Stock co. offered Shore Acres 5-10 to well filled houses. The co. included William Howatt, C. W. Goodrich, Edward Wade, Hayden Stevenson, Rollo Lloyd, Ernest Cossart, Bernard Fairfax, William Kelly, Henriette Brown, Camila Crune, Gertrude Bondhill, Cordelia McDonald, and Leah McBrady.——GEM, Peak's Island (Bartley McCullum, mgr.): The McCullum Stock co. presented The New South 5-10 to good business despite cool weather. The co. included Richard Allen, Adora Andrews, Bartley McCullum, Frank H. Crane, Jane Hamilton, Marion Ruckert, De Witt Newling, Margaret Lee, W. H. Gerald, H. H. Forsman, Carroll Barrymore, and Irene Leslie. E. R. Seeley is bus.-mgr.; Mouria Woodbury, stage-mgr.; P. T. Bodge, musical director, and A. M. Goodwin, press agent.

CAMDEN.—OPERA HOUSE (Tom Hunt, mgr.): Avery Strong co. 5-7; good houses; extra good performance; pleasing specialties. Plays: The Minister's Sweethearts, Lena Rivers, The Fatal Coin. The Klark-Urban co. Aug. 5-7.

MASSACHUSETTS.

BROCKTON.—CITY (W. B. Cross, mgr.): The DeLacy Stock co. in A Bachelor's Honeymoon 5-10 opened to fair business. Marion Thatcher Rankin, of this city, made her professional debut as Aurora and did creditable work. Ina Mae McCann, another Brockton lady, also appeared in the cast and did good work. John Meehan and Virginia Howell in the leading roles made hits. Old Heidelberg 12-17.——ITEMS: Leigh DeLacy arrived in town 7 from her home in Tacoma, Wash., where she has been visiting her parents for two weeks; she also paid a visit to the Fair at Seattle; she returns much improved in health.—The Orpheum closed 3 and will reopen Aug. 23.

GLOUCESTER.—UNION HILL THEATRE (Lothrop and Tolman, mgrs.): Foxy Grandpa 5-10, with motion pictures between, are pleasing good houses and giving a good show week of 13-17 with pictures.

MICHIGAN.

CALUMET.—CALUMET THEATRE (John D. Cuddihy, mgr.): John A. Himmelein presented the Yankee Doodle Stock co. 5-12 in The Great Devereaux Case. The Yankee Doodle Orchestra furnished the music.

ESCANABA.—PETERSON'S OPERA HOUSE (P. M. Peterson, mgr.): Madame Anna Hellstrom 3. The Harvey Stock co. 11 (one night).

MINNESOTA.

ROCHESTER.—METROPOLITAN (J. E. Reid, mgr.): The Williams Stock co. June 28-3 to good business; co. good.

MISSISSIPPI.

COLUMBUS.—COLUMBUS THEATRE: June 28-3 dark.

MISSOURI.

ST. JOSEPH.—CASINO (Palmer Clark, mgr.): The Denier Opera co. presented The Mascot 1-7. Albert Denier, as the prince, was a great hit as a laugh maker, and Leona Hinermann a favorite in the title part. Very delightful were the two recitations by Georgie Harvey in the second act. As a special feature Bertha Kinsel, a popular St. Joseph singer, sang two numbers, which were enthusiastically received. Business good. Pinafore 8-14.

MONTANA.

BUTTE.—BROADWAY (James K. Heslet, mgr.): John Drew 10. Mrs. Fiske in Salvation Nell 24.——FAMILY THEATRE (George W. Donohue, mgr.): Donohue's Players (indefinite) in Circumstantial Evidence 4-10.

NEBRASKA.

LINCOLN.—OLIVER (F. C. Ebrung, mgr.): Her Own Way June 28-3; excellent; to good houses. When Knighthood Was in Flower 5-10.——LYRIC (F. R. Bradstreet, mgr.): Before and After 28-3; good production, to crowded houses. The Toast of the Town 5-10.——MAJESTIC (L. M. Gorman, mgr.): Vaudeville, illustrated songs, pictures 28-3; good houses.——ITEMS: The week 5-10 will close the Summer season at the Lyric. The Fulton Stock co., which is very popular locally, has done exceptional work this season and houses have been filled at nearly every performance. Jess H. Fulton is manager. Enid May Jackson and Horace V. Noble lead. As far as is known they will reopen at the Lyric or Majestic for the Winter run. The Grace Hayward Stock co. won a 9 to 3 ball game from the Fulton Stock co. 2, for the benefit of the Home for the Friendless.

NEW YORK.

ELMIRA.—ROBICK'S (Herbert Salinger, mgr.): The Manhattan Opera co. offered The Wizard of the Nile 5-10 to capacity business, and Arthur Woolly captured the town in Frank Daniels' old part of Kiboosh. Mr. Woolly has been supplying splendid comedy this season, but his Kiboosh stands at the head, and won praise without stint. Crowding closely was Herbert Salinger as Ptolemy, King of Egypt, whose clever interpretation of the difficult role was of the best. Rene Dietrich never looked more win-

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some or sang sweeter than as Cleopatra, and she scored a big personal hit. Marie Horgan was splendidly cast as Simoona, and assisted materially in the successful production. Florence Courtney made a dashing Abydos, and Horace Wright a most acceptable Ptarmigan. Edward Beck as Cheops and Almon Knowles as Obelisha were strong and well liked. The scenic effects were unusually good, and the orchestral work excellent, while the chorus covered itself with glory. Pinafore 12-17.——ITEMS: Manager Lee Norton, of the Lyceum Theatre, is spending the Summer in Elmira looking after the varied interests of that house, the season of which will open in August.—Kincaid and Andrews will take out The Runaways next season.—Eleanor Lawson will be cast in Such a Little Queen, which opens in New York Aug. 30.

J. MAXWELL BEERS.

ALBANY.—HARMANUS BLEECKER HALL (F. Ray Comstock, mgr.): For the eighth week 5-10 of the Mortimer Snow Stock co. Gillette's Secret Service was produced with considerable success, drawing large audiences which showed its hearty approval for the manner in which this stirring military drama was handled by the capable stock co. The players were well cast, Mr. Snow as Captain Thorne was seen at his best. Others deserving praise were: Lucille Mrahlak, Joseph M. Hickey, Byron Bidwell, and Jennie Jamison, a new acquisition in the ingenue part of the little Southern girl, in which she scored a big hit. The Squaw Man 12-17.——ITEMS: Richard Lyle and Bessie Davis, the latter late with the Belasco forces, are new members of the Snow Stock co.—H. R. Jacobs retired from the management of Harmanus Bleecker Hall July 1. The local theatregoers are greatly indebted to him for his untiring efforts in presenting high-class attractions during his incumbency of the past twelve years, during which time he has played at the big hall with continued success the principal strong attractions seen on the road each season. Mr. Jacobs expects to have his new theatre, the Clinton, ready for occupancy November 20.

GEORGE W. HERRICK.

SYRACUSE.—WIETING (John L. Kerr, mgr.): Rupert of Hentzau was put on by the stock co. 1-3. Mr. Irving, Miss Grayce, Mr. Macy and Mr. Abbey were well cast. The Heart of Maryland was the bill 5-7 and introduced the new leading man, Willard Blackmore, who made a favorable impression as Alex Kendrick. J. Sydney Macy was forceful as Colonel Kendrick and Helen Grayce excellent as Maryland. Business continues good. Thelma 8-10. When Knighthood Was in Flower 12-14. The Christian 15-17.——BASTABLE (S. Bastable, mgr.): The Two Orphans was put on for the last week of the season 6-10 and succeeded as of yore. Katherine Rober, Leander Blanden and the other favorites came in for liberal appreciation.

E. A. BRIDGMAN.

BINGHAMTON.—ARMORY THEATRE (E. M. Hart, mgr.): Armory Theatre Stock co. (Harry McCormack, mgr.): The ninth successful week of the Armory Theatre Players was ushered in with a delightful presentation of Buchanan and Marlow's bright and laughable farce, The Strange Adventures of Miss Brown. Few comedies are funnier than this rollicking entertainment; ridiculously impossible, but almost without a moment's cessation of merriment. In the roles of the eloping couple Lelia Shaw made a charming Angela Brightwell, and Albert Phillips' depiction of the drawling Captain Courtney was cleverly done. Al F. Devitt scored well in the comedy role of Major O'Gallagher, and George Clenet was conspicuously good as the laughable German music teacher, Herr Von Moser, a sort of Sam Bernard role. Mildred Johnson is excellent as the light-hearted school girl, Euphemia, and Margie Dow as Miss Bonney, Nanette Buchanan as Matilda, Willis Bobards as Sergeant Tanner, Bert Hyde as Mr. Hibbertson, and Helen Bick as Mrs. O'Gallagher are good. The attractive gowns of Miss Shaw are again a feature. Altogether the farce is an ideal hot weather entertainment and one of the best offerings of the Armory Players. Manager Hart announces that the season at the Armory will open about the middle of August with George Primrose's Minstrels, to be followed closely by some notable attractions. Dora Thorne 12-17.——CASINO PARK (J. P. E. Clark, mgr.): Balfe's Bohemian Girl, one of the lighter operas that is the nearest attainment to the serious form and yet in its tuneful choruses and beautiful solo numbers is sufficiently on the popular order to please the average music lover, is the bill at the Casino 5-10. The co. was equal to every requirement made upon it and the opera was sung unusually well, even better than is heard from much larger cos. with every possible aid of stage appurtenance. But the usual stage settings were not missed, so excellent was the performance. Lillian Leigh, the prima donna, was the Arline, and as she interpreted the role it gains an added charm. The well-known "I Dreamt I Dwelt in Marble Halls," which she sings in the second act, is beautifully rendered. Henry Peaks, who last week put on the best Gaspard ever seen in Binghamton, essayed the part of Devilshoof this week and made another success. Bertha Holly was the Queen, and the same dignity, good taste and excellent singing always evident in her work made her part enjoyable. Adolph Koch sang Thaddeus acceptably and C. M. Holly furnished clever comedy in the role of Florestein. E. K. Armstrong was good as the Count and the audience applauded his solos enthusiastically. The singing of the quartette principals was encored, but Miss Leigh and Mr. Koch in "The Fair Land of Poland," "Then You'll Remember Me," and Mr. Armstrong in "The Heart Bowed Down," and Miss Holly in her several solos evoked unusually hearty applause.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lumberg, mgr.): Chicago Stock co. opened its Summer season with Toll Gate Inn 5-7 to S. R. O. The Devil 8-10. This co. has been very popular here for the past four seasons, and enjoys a large business. The large, welcome house afforded them great encouragement, and their performance was applauded. Beautiful floral offerings were presented to them.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, mgr.): Phil Maher Stock co. (Indefinite). Plays: Fritz in Dixie Land; business fair.

JAMESTOWN.—SAMUELS OPERA HOUSE (J. J. Waters, mgr.): 5-10 dark.

NORTH DAKOTA.

FARGO.—FARGO OPERA HOUSE (Alson Benbaker, mgr.): Nat Goodwin June 25; canceled. Mrs. Fiske in Salvation Nell 26.——ITEM: The Fargo Opera House is being redecorated and overhauled, and when completed will be greatly improved.——GRAND (Fowler and Smith, mgrs.): A Bunch of Kids headed an attractive bill 28-3; business very good.

OHIO.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May, mgr.): Partello Stock co., with Miss Kennedy, indefinite, continue to draw large crowds at each performance. Plays: A Girl of the South, Lena Rivers, and A Royal Prisoner; good specialties at each performance.

URBANA.—CLIFFORD THEATRE (Edward Clifford, mgr.): The La Lagro College produced a play by Samuel Stewart, a native of this city, which pleased a top heavy house 3. The leading part was taken by Mr. Stewart.

DELAWARE.—CITY OPERA HOUSE (Wolfe and King, mgrs.): June 28-3 dark.

OKLAHOMA.

ARDMORE.—OPERA HOUSE (Frank Robinson, mgr.): Undergoing repairs for coming season.

OREGON.

MEDFORD.—OPERA HOUSE (Charles D. Haselrigg, mgr.): Boston Ideal Opera co. (local all star co., formerly the Andrews Opera co.), June 29-3 in Pinafore; pleased good houses.——ITEM: Charles D. Haselrigg has charge of music Southern Oregon Chautauqua-Ashland 7-17. Nellie Andrews Haselrigg, Frank W. Walters, Florence Clayton, soloists, members Boston Ideals.

PENNSYLVANIA.

WILLIAMSPORT.—THE FAMILY (Fred M. Lamade, owner and mgr.): Royal Comic Opera co. 5-10 in A Trip to India, to good sized and enthusiastic audiences. Messrs. Charles Wallace, Osborne Henson, J. Warner, C. Van Dyne, C. Weinsatt, O. Sidney, and Misses Melba Drake, Elfriede Wegner and Olle Kirschman were all well received. The theatre closes 10 until September, when it will reopen with vaudeville.

WARREN.—THE LIBRARY THEATRE has been leased by James D. Woodard, who takes possession Sept. 1. The house will be cleaned and decorated during the Summer and will continue to play the best attractions obtainable. Mr. Woodard is erecting a new house which will present vaudeville and he hopes to have same completed by September.

WILKES-BARRE.—POLI THEATRE (W. D. Neland, mgr.): Poli Stock co. 5-10 in Marching Through Georgia; drew good houses. Mam'selle 12-17; Marguerite Fields and Francklyn Munnell have become very popular favorites here.

BROWNSVILLE.—OPERA HOUSE (Ray Rush, mgr.): The Rush Stock co. presented The Gates of Justice 1-3, and Dr. Jekyll and Mr. Hyde 5-7 to S. R. O.: Leonard D. Kent, Charles Kendall, and Lawrence Conover made hits.

CHAMBERSBURG.—S. H. Dudley's Hottest Coon in Dixie (under canvas) 1-3 to poor business.

NORRISTOWN.—GRAND OPERA HOUSE and GARRICK dark 3-10.

RHODE ISLAND.

WOONSOCKET.—OPERA HOUSE (Horace Gould, res. mgr.): This house has closed for the season, but will be opened in August by Joshua Orden, a former lessee, who has again secured a lease for two years. He proposes making some changes during the Summer.——The Bijou has closed until August.

SOUTH CAROLINA.

FLORENCE.—AUDITORIUM (Wm. Barrington, mgr.): Dark 5-10.

SOUTH DAKOTA.

SIOUX FALLS.—THE NEW THEATRE (Maurice W. Jenks, mgr.): Dark.

TENNESSEE.

KNOXVILLE.—CHILHOWEE (Jewell Kelley, mgr.): Opened to big business with Jewell Kelley Stock co. in The Prince and the Pauper 5-10.

TEXAS.

EL PASO.—COLUMBIA: James Lee Comedy Players to very poor business June 28-3.

VERMONT.

WOODSTOCK.—MUSIC HALL (A. B. Morgan, mgr.): Bennett-Moulton co. 1-3; plays: College Girl, When the Bell Tolls, The Belle of Virginia; pleased good business. Sully and Phelps were well received. Return date 13-14.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Leo Wise, mgr.): Page Stock co. in Facing the Music 5-10 to good houses. The Prince of Liars 12-17.——COLONIAL (E. P. Lyons, mgr.): Roberts and Fulton, the Zarrow Trio, Lillian Boardman, and moving pictures to capacity 5-10.

CANADA.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson, mgr.): D. R. Ryan's engagement 1-2 closed this house until Aug. 23, when May Robson will appear in The Rejuvenation of Aunt Mary. In the meantime the house will be thoroughly overhauled by painters and decorators, and four modern boxes will replace the two now in use. These boxes will afford a much better view of the stage than the old ones and will be lavishly furnished.——ITEMS: All amusement places here did a satisfactory business 1 (Dominion Day). Collier and co.'s indoor London Circus had a good week June 28-3 at Victoria Rink.

MONCTON, N. B.—GRAND OPERA HOUSE (Torrie and Winter, mgrs.): Theodore Bird and local amateurs June 28-3, to very light business.——DAVIDSON'S THEATRE (W. S. Davidson, mgr.): Vaudeville and moving pictures, to fair business 28-10.——VICTORIA RINK (A. E. Halstead, mgr.): Collier and co.'s Great London Shows 5-7.

HAMILTON, ONT.—The Summer Stock co. with an excellent cast, under the management of Mr. Moyers, has reopened for the season. The excellent patronage of last season was more than duplicated last week and bids fair to continue. Belle Stevenson, in the title role, was heartily received, while William E. Blake and Joseph Henry also won favor.

ST. CATHARINES, ONT.—GRAND OPERA HOUSE (F. Lalor, mgr.): Lew Dockstader's Minstrels June 25; excellent performance to good business.

ST. THOMAS, ONT.—GRAND (A. J. Small, prop.; Wm. Devine, mgr.): Dark. Season opens late in August.

IN CIRCUS ARENAS.

Notes and News of the Many Tented Shows Here and There.

Buffalo Bill and Pawnee Bill Shows exhibited at London, Canada, July 1 to big business and proved a strong attraction in spite of the other inducements incident to the holiday.

Ringling Brothers crowded tent at two performances at Akron, O., July 7. Populace entirely satisfied.

Mackay's European Circus, billed to give performances at Kalamazoo, Mich., July 6 and 7, under auspices of the Elks, canceled the dates. Barnum and Bailey are booked for Kalamazoo Aug. 9.

Carlin Brothers' Circus came overland to Rome, N. Y., from Clinton July 7 and gave two good performances to good sized audiences. The music was excellent and the parade good. John H. Sparks' Circus will visit Rome July 13. During a performance of Ringling Brothers' Circus in Gloversville, N. Y., William Ether, who has been in their employ the past twenty years, fell and fractured his left leg and his jaw. Mr. Ether's home is in East St. Louis and the management of the circus, after providing relief for the injured man, sent him to his home.

Buffalo Bill and Pawnee Bill at Chatham, Ont., Canada, July 3, pleased capacity business.

Buffalo Bill's Wild West and Pawnee Bill's Far East are heavily billed for July 20 at Beloit, Wis.

Barnum and Bailey gave two exhibitions in Sioux Falls, S. D., on July 8.

Howe's Consolidated Show gave two performances at Sheffield, Pa., on July 7 to well filled tents, giving satisfaction.

The Sells-Floto Circus showed to capacity of canvas at Boise City, Ia., June 30. Good tumbling and trapeze work was shown. Hazenbeck and Wallace is billed for July 21.

Miller Brothers 101 Ranch Wild West Show is billed for July 22 at Saratoga Springs, N. Y.

John Robinson's Ten Big Shows drew large crowds to both afternoon and evening performances at Warren, O., July 2.

John Robinson's Ten Big Shows appeared at Ravenna, O., July 3.

At Spokane, Wash., Hazenbeck-Wallace Circus was attended by 24,000 persons at four performances June 28 and 29. The acts were good and the show clean throughout. The horse department was a distinct feature. R. M. Harvey, general agent, said the circus will be seen here next year, returning west every two years thereafter. Ringling Brothers' Circus and menagerie will play two performances Aug. 9 simultaneously with the opening of the seventeenth session of the National Irrigation Congress and the opening of the government lottery for 750,000 acres of Indian lands in Washington, Idaho and Montana. Gentry Brothers' Dog and Pony Shows will play in Spokane early in August.

Miller Brothers' Ranch 101 gave two performances July 5 to filled tents at Bridgeport, Conn.

Norris and Rowe's Circus showed at Marshfield, Wis., July 5.

At Bucyrus, O., Howe's Great London Show gave two good performances June 28 to well filled tent. John Robinson's Circus 5 gave two performances, the afternoon performance to a crowded tent, extra seats being provided for hundreds of people in the enormous crowd. Both circuses give a clean show, without confusion or disturbance to the citizens of the town.

At White City, Toledo, O., Buckskin Ben's Wild West showed to fair sized crowds July 6 and Buffalo Bill to packed houses.

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